

MMR

MUSICAL MERCHANDISE REVIEW



UpFront Q&A:
Happenings in Nazareth – C.F. Martin & Co

36



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Wireless Microphones

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GluBoost's MasterTint



Artist Signature Series Guitars Connecting with Players in 2017

40



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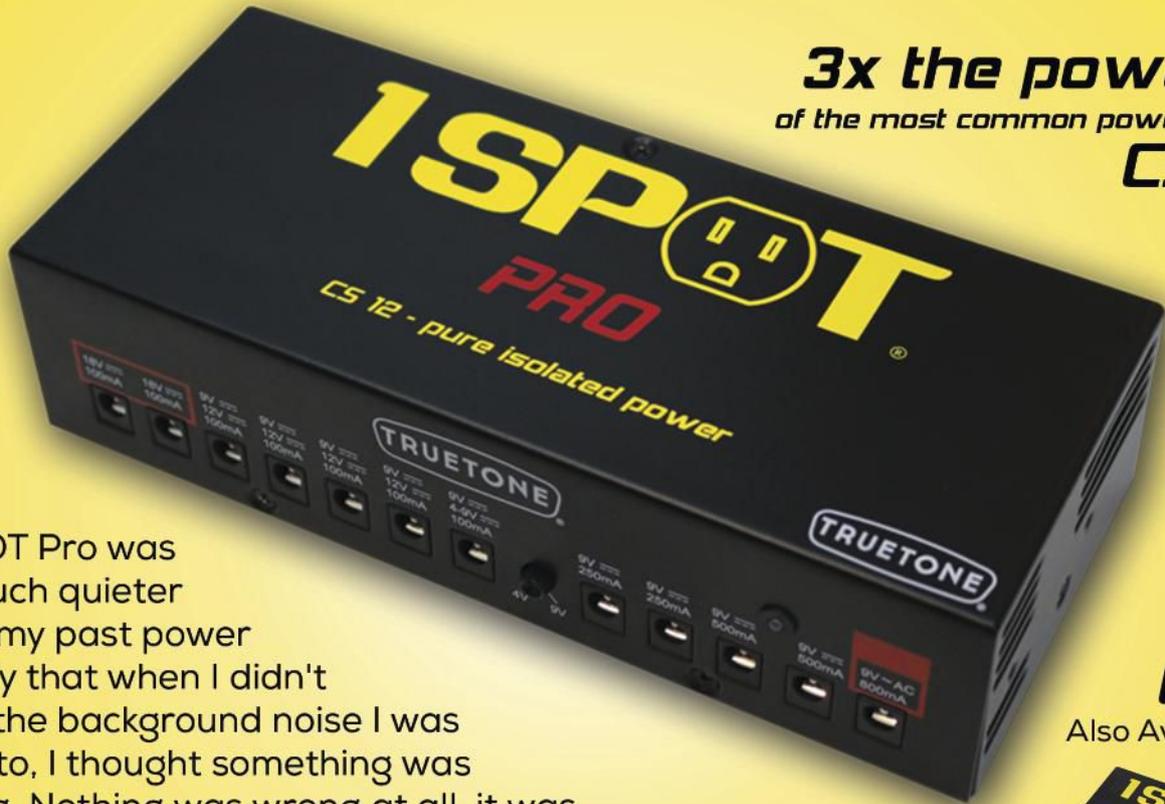
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MUSICAL MERCHANDISE REVIEW

Vol.176 SEPTEMBER 2017 No.9

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Upfront Q&A: Happenings in Nazareth – C.F. Martin & Company in 2017 36

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Cover photo courtesy of Ernie Ball/Music Man

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Happenings in Nazareth: C.F. Martin & Company in 2017

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A Broadening Divide

On August 19th, Donald and Melania Trump announced that they would not be attending this year's Kennedy Center Honors Ceremony, which will celebrate Gloria Estefan, Lionel Richie, LL Cool J, Norman Lear, and Carmen Lavallade.

Skipping out on events at which the First Family traditionally appear has become something of a tradition, itself – earlier this year Trump (and members of his administration) decided not to attend the White House Correspondents' Dinner – but this recent decision underscores some very serious “arts related” disconnect between this President and cultural institutions.

The reason for the Trumps avoiding this year's Kennedy Center event, scheduled for December 3rd, was explained by the following White House statement: “The President and First Lady have decided not to participate in this year's activities to allow the honorees to celebrate without any political distraction.”

Why, you might wonder, would the Trumps' presence at the ceremony create “any political distraction” when the attendance of so many prior Commander in Chiefs seemingly did not?

The answer may have something to do with the explanations given by a couple of this year's Kennedy Center honorees regarding their *own* decisions to not attend the traditional pre-ceremony reception at the White House.

Norman Lear explained that he would decline the ceremony because Trump, “has chosen to neglect totally the arts and humanities – deliberately defund them – and that doesn't rest pleasantly with me.” If you've been following the news (or reading this Editorial column), you already know what Lear is referring to. Trump's proposed budget – including cuts to the NEA and NEH – would almost certainly have a devastating effect on smaller music and arts organizations throughout the country.

The widening divide between advocates for the arts and this administration was further illustrated one day prior to the President's announcement regarding the Kennedy Center Honors (and following controversial remarks Trump made after the violent events at a white supremacist rally in Charlottesville, Virginia), when all 17 members of The President's Committee on the Arts and Humanities signed a resignation letter, explaining, “Speaking truth to power is never easy, Mr. President. But it is our role as commissioners on the PCAH to do so. Art is about inclusion. The humanities include a vibrant free press. You have attacked both.”

I feel compelled to once again make plain that I'm simply keeping track of the events of the day that may have serious (and negative) impacts on the world of MI and *not* proselytizing any one party or ideology.

I'll do so again, now:

Whatever your personal politics, when the President of the U.S. and the institutions celebrating and defending arts are in open conflict, it behooves all of us to pay close attention and be on alert.

It's not as if Trump has a track record that suggest he “dislikes” arts and culture – he's had guest spots in a number of movies, hosted “Celebrity Apprentice,” claims to be an avid fan of “Citizen Kane,” and the man clearly still watches a lot of television (morning news-chat programs, anyway) – so, with any luck, the gap between the presidency and arts advocacy can ultimately disappear, or at least diminish. It'll be bad news for all of us if it does not.



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by Christian Wissmuller



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Industry News

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Hal Leonard Launches 'Let's Chat' for Dealers

Hal Leonard has added a "Let's Chat" feature to their Dealer Access website providing their accounts with quick, easy access to a sales rep.

Let's Chat permits retailers to type a question or start an online conversation and get a quick reply from a Hal Leonard sales representative. The Let's Chat option is available during regular business hours seven days a week so stores can get an answer quickly even on weekends.



LET'S CHAT

"We're already proud of our seven days a week of phone service," said David Jahnke, senior V.P. – National Sales for Hal Leonard, "but we know sometimes it's even quicker to type a question while you're working with a customer. We wanted to provide this option as just another way to be as helpful and efficient as possible."

The Hal Leonard call center crew works out of the Milwaukee headquarters and currently has over 40 team members, all of who have extensive product training and most of whom are also musicians.

In order to access the Hal Leonard Dealer Access website, retailers must have an account with the company. Interested parties can contact the Hal Leonard E-Z Order Line at (800) 554-0626 to get set up. Retailers who already have a Hal Leonard account can visit dealers.halleonard.com to start chatting today.



NAMM Announces Expansion of 2018 Winter Show in Anaheim

The 2018 NAMM Show will offer exhibitors and attendees the largest expanded campus in the show's history when the doors open January 25-28, 2018 in Anaheim, California.

The Show, which annually gathers over 100,000 attendees from 139 countries and regions, will take on a new look in the form of communities across the show floor, including expanded event technology and pro audio areas; the addition of a new building, Anaheim Convention Center North (ACC North); as well as a new education and professional development campus, curated by a variety of industry leading experts in their respective fields.

Just released, The 2018 NAMM Show map represents the diverse crossroads of industry in both buildings of the convention center, and offers a platform for the product communities of stringed instruments, school band and orchestra, fretted instruments (acoustic and electric), percussion, keys (pianos, keyboards

and synthesizers), pro audio and sound, stage and lighting, as well as distributors, publishers, retail services and more. Access the map at www.namm.org/thenammshow/2018/map

Highlights of The 2018 NAMM Show communities include:

Event Technology: A new area of the show will be transformed into an environment ideal for showcasing lighting, rigging, DJ, sound, special effects and staging products and services in a completely controlled atmosphere. Professionals in this space will be able to test-drive new products on the spot and engage in one-on-one conversations with leading experts and buyers.

Pro Audio and Sound: Visitors across the show floor will find products in both pro audio and live sound format. Innovations and new product launches in recording, live sound, installation, A/V, broadcast, and post-production, along with consumer electronics, software, DJ,

continued on page 12

Nominations Open for MMR's 25th Annual Dealers' Choice Awards

MMR invites readers to participate in the selection of our 25th Annual Dealers' Choice Awards. Click here to submit your nominations for this year.

Nominations are open to everyone, but only subscribers to MMR will be able to vote on the final ballot.

Please make your choices in all product categories that are relevant to your business. Categories include: Product of the Year, Electric Guitar of the Year, Electric Bass of the Year, Acoustic Guitar of



the Year Sound, Reinforcement Line of the Year, Amplifier Line of the Year, Microphone Line of the Year Recording Equipment Line of the Year, Band and Orchestra Instrument Line of the Year, Acoustic Piano Line of the Year, Home Digital Keyboard of the

Year, Pro Digital Piano Line of the Year DJ Line of the Year, Percussion Line of the Year, Lighting Line of the Year, Print Music Publisher of the Year, and Accessory Line of the Year.

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AES Announces 2017 Election Results

The AES has released the list of winning candidates from the balloting in the 2017 Audio Engineering Society international elections. The newly elected officers will assume their roles in October, shortly after the end of the 143rd International AES Convention in New York. Entering the office of president-elect is Nadja Wallaszkovits, who will serve first on the AES board of governors

and executive committee as president-elect, fully assuming the presidency in October 2018 for a one-year term. Joining the board of governors as treasurer-elect is Richard Wollrich, who will serve alongside treasurer Garry Margolis for one year, then begin a two-year term as treasurer. Also in October, current president Alex Case will remain on the executive committee as past president

for the 2017-2018 term, as current president-elect David Scheirman advances into the presidency.



AES president-elect Nadja Wallaszkovits

Joining president-elect Wallaszkovits on the AES board of governors will be eight newly elected governors and officers, all beginning two-year terms in October:

- Vice president Central Region, U.S. & Canada: Mike Porter
- Vice president Central Region, Europe: Thomas Görne
- Vice president Southern Region, Europe/Middle East/Africa: Ufuk Önen
- Vice president Latin American Region: Cesar Lamschtein
- Vice president International Region (Asia/Pacific): Shusen Wang
- Governor: Kyle P. Snyder, Jonathan Wyner, Martha de Francisco

“In this exciting period of growth and innovation for the Audio Engineering Society, the membership has voted in a dynamic group of new officers,” said AES president Alex Case. “I personally look forward to working with, and learning from, these talented individuals as they apply their diverse knowledge and experience to the task of leading the society into the future.”

Additionally, in order to more accurately reflect current and future AES membership demographics, the AES membership approved a bylaws change that eliminated the previously mandated position of VP International Region. The VP International position is expected to be renamed VP Asia/Pacific Region. Along with the 2016 member reallocation and renaming of the VP Southern Europe Region role to VP Southern Region, Europe/Middle East/Africa, the change more uniformly serves AES membership in the affected countries.

Within the stipulations of the AES bylaws, the overall function and direction of the AES is established by the society’s board of governors, which is elected by voting members of the society. The society’s executive director operates and manages the AES headquarters in New York City and reports to the executive committee, which consists of the society’s corporate officers. In turn, the executive committee reports on its activities and on issues facing the society to the full board of governors. The AES president serves as the CEO of the society, under the supervision and direction of the board of governors.

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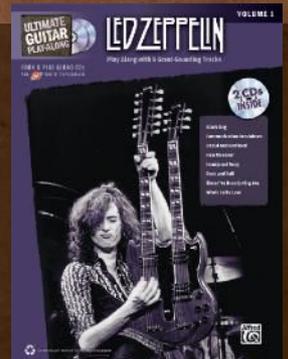
Favorite Artist: Led Zeppelin

First Concert Experience: KISS/Uriah Heep, "KISS-mas" concert, 1976



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I strongly recommend the Ultimate Guitar Play-Along series. Note-for-note transcriptions with fantastic backing tracks with top players make this series a must for any guitarist who loves Led Zeppelin, Rush, and The Rolling Stones. The tracks come with TNT 2 software to adjust tempo, loop sections, etc. You might never leave the woodshed...



D'Addario Awards \$480,000 to Music Programs Nationwide

The D'Addario Foundation is steadfast in its commitment to supporting independent not-for-profits that are bringing back access to music in schools and communities where it does not exist.

"We know firsthand that long-lasting, immersive, communal music education is a radical way to combat social-emotional issues and help children in difficult circumstances, who are already at a deficit, to really rise up and overcome," Suzanne D'Addario Brouder says, director of the D'Addario Foundation.

The D'Addario Foundation just completed their rigorous grant application review process for the second time this year, having received a record number of proposals. Of the total applications, 116 organizations received very exciting news – D'Addario committed over \$237,000 in monetary and product support to programs in 35 out of the 50 United States, bringing the total for the year to over \$480,000 for 2017.

Focused on providing assistance to organizations in the early stages of development, a grant from the D'Addario Foundation brings a level of credibility to these community-based programs and gives them critical leverage to acquire other forms of support. The D'Addario Foundation chooses organizations they feel best exemplify the virtues of producing quality, immersive, sustainable music education programs. Many programs attribute their success to obtaining a grant from the D'Addario Foundation in their early years.

Some of the programs the D'Addario Foundation has awarded a grant to for the first time include; A Child's Song (Colorado), Dual

Language Academy of the Monterey Peninsula (California), Eastman School of Music RocMusic (New York), Lone Star Youth Orchestra (Texas), Love, Light and Melody (International), and Price Hill Will – MYCincinnati (Ohio). Continued support was awarded to many programs, including those which the D'Addario Foundation consider their premier partners; Education through Music (New York), the People's Music School (Chicago), OrchKids (Baltimore), Austin Classical Guitar (Texas), Bloomingdale School of Music (New York), and Soundscapes (Virginia).

"Nurturing many of these organizations for a number of years now, we are seeing incredible outcomes for the children participating such as improved academic performance and achievements, higher graduation rates, and students applying to and attending college, many of whom live in neighborhoods where graduation rates hover at 50 percent," Suzanne D'Addario Brouder explains.

Being selected to receive a grant award from the D'Addario Foundation does not come easy – applicants must clearly illustrate important elements for success, namely strong leadership, establishment of need, affordability and intensity of programming, plans for sustainability and growth, and economically sound budgets. Organizations applying for continued support must set goals as well as report measurable outcomes or progress towards those outcomes, as they are critically reviewed on an annual basis. Benchmarks include retention, expansion, sustainability, organizational improvements, academic impact assessments, and graduation statistics to name a few.

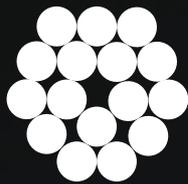
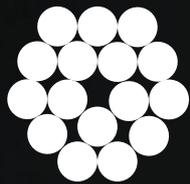


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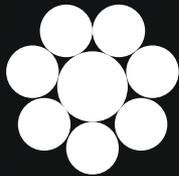
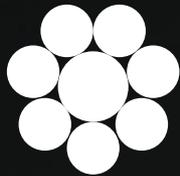
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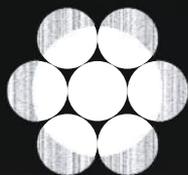
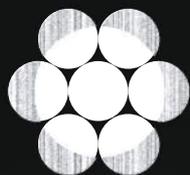
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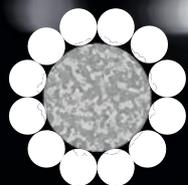
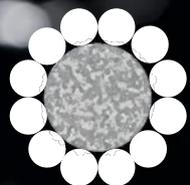
RUTE 303
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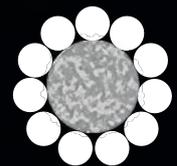
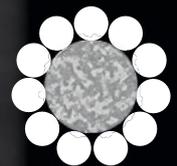
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Steve Smith Tala Wands TW12
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NAMM Announces Expansion of 2018 Winter Show

continued from page 6

and technology will round out the experience, all set in a business-focused environment.

Fretted Instruments: Fretted instruments, from ukuleles, mandolins to handcrafted boutique guitars and electric guitars, basses, and more, will be found on all levels of the convention center. Attendees and buyers alike will have the opportunity to directly connect with exhibitors throughout these dedicated communities.

Percussion: Cymbals, kits and all kinds of percussion accessories will be located and placed near demo areas so attendees can experience the true sound of the instruments in a quieter area away from the show floor.

Pianos: Piano brands from around the world will have their own dedicated showcase – a gallery conducive to playing and delving into the artistry and nuances of each instrument.

School Band and Orchestra/Stringed Instruments: Horns, brass, woodwinds as well as stringed instruments and bow exhibitors will appreciate the spacious area that houses SBO, as well as its proximity to all areas in the convention center.

MI/Pro Audio Distributors & Publishers: An intersection of MI and pro audio distributors, brands, and publishers servicing multiple product types across retail and professional channels will create a hub of activity for those seeking their services.

The growth of the official NAMM campus includes an expansion of NAMM's education programs, which will be relocated to the Hilton Anaheim. Covering four floors, the new Hilton Anaheim education campus will offer attendees the chance to mix and mingle between professional development disciplines and opportunities to enhance careers and grow their businesses and knowledge.

Announced earlier this year, pro audio and sound professionals can take advantage of education from the Audio Engineering Society's new format: AES@NAMM Prosound Symposium: Live and Studio. Event tech education, in the areas of lighting, stage and production will be among the themes in a robust schedule curated by Entertainment Services and Technology Association (ESTA) and experts from *Lighting and Sound America*, *Stage Directions*, *Front of House*, *Projection Lighting and Staging News* magazines. TEC Tracks, which offers free education for emerging pro audio professionals, will also be found in the Hilton. The NAMM

Idea Center will remain in the lobby of the Anaheim Convention Center. Badge registration for non-NAMM members will open on August 30. Schedules for all educational sessions will be announced in the coming months.

In the evening, The NAMM Show will offer plenty of networking opportunities, including the new-to-NAMM Parnelli Awards (Friday, January 26), honoring pioneering, influential professionals and companies and their contributions to the live production industry. This year's event will recognize Billy Joel's long-time production manager, Bobby "Boomer" Thrasher, as the recipient of the Lifetime Achievement Award. Lighting designer and innovator, Jonathan Smeeton (The Rolling Stones, Marilyn Manson, Jane's Addiction, Taylor Swift), will receive the Parnelli Visionary Award; and DiGiCo technical director John Stadius will be honored with the Audio Innovator Award. Other events to be held over the course of the show include the pro audio and sound recording favorite NAMM TEC Awards (Saturday, January 27), concerts on The Grand Plaza Stage, and a myriad of other interactive events and opportunities.

For additional information about The 2018 NAMM Show or to register for credentials, visit www.namm.org



Letters

Christian,

I enjoyed your editorial in the August issue of *MMR* about small clubs. Prior to joining on at Heritage, I ran marketing (and just about everything else) for an independent concert promoter here in Michigan. Small clubs were our lifeblood and it was a true struggle to help keep the doors of our venues open and give new bands a place to cut their teeth.

Ron Howard
Marketing Manager
Heritage Guitar, Inc.
Kalamazoo, Michigan



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Supplier Scene

Shure Awarded 2017 Vendor Excellence Award

Shure has been awarded the 2017 Vendor Excellence Award by the Global Presence Alliance. Shure accepted the award at InfoComm 2017 in Orlando.

"Providing a consistent world-class service and support experience for integrators and end users around the globe is of the utmost importance to Shure, and a business focus where we have invested significant time and



resources," said Chris Schyvinck, president and CEO at Shure. "This prestigious industry award validates Shure's commitment to all of our global markets, and we are proud that the Global Presence Alliance recognizes our work and dedication in this area."

Shure was selected and awarded based on the input of GPA members on technical expertise, product quality, client service, global customer satisfaction, customer and solutions support, and examples of excellence in practice. Shure was among the nine companies that earned the highest scores.

"Our promise to deliver global consistency is only realized when our vendor partners are fully aligned in this effort," said John Bailey, vice president of technology at Whitlock and a GPA Board Member. "Together we are delivering a high level of quality and increased value to our global customers, and Shure's high marks from all GPA partners reflect their absolute commitment to our joint success."

Slash Named Gibson Global Ambassador

Gibson Brands has announced that Slash will be first ever the Global Brand Ambassador of the company. The legendary Guns N' Roses Guitar player will now develop new products with Gibson Custom, Gibson and Epiphone. More details on new products and exclusive content will be announced later in August.



Guns N' Roses Guitarist Slash

"We are thrilled to recognize Slash as Gibson's first Global Brand Ambassador," said Henry Juskiewicz, chairman and CEO of Gibson Brands. "Slash embodies the characteristics of creativity, passion

and excellence that are so closely aligned with Gibson and we are very proud of the friendship and mutual success we have shared together for over 30 years. We are also very excited about the future products we will be announcing soon."

"It's an honor to be Gibson's first Global Brand Ambassador," said Slash. "I've been working with Gibson since the early days of my professional career and playing Gibson guitars since before that. I'm proud of the creative relationship we've developed over the years."

Chicago Music Exchanges Hosts 60th Anniversary Event for VOX Amplification

VOX Amplification and Chicago Music Exchange hosted a 60th anniversary event to honor VOX's history and legacy on August 2.

Guests were able to demo gear from VOX, such as at the classic AC30 & AC15 hand-wired amplifiers and the MV50's. The AC30 and AC15 limited-edition 60th anniversary models were also on display at the event.

Queens of the Stone Age guitarist, Troy Van Leeuwen, attended the event to meet fans, sign autographs, and posed for fan photos.

"Chicago Music Exchange has been a solid partner with us for years," said



Brian Piccolo, director of guitar brands at Korg USA. "It was an honor to see how many musicians have been influenced and inspired by VOX through the years. CME hosted a great event and we hope to carry out more of these in the future."

Joseph Doubleday Joins Majestic Percussion

Vibraphonist Joseph Doubleday has joined Majestic Percussion. Doubleday was the first vibraphonist accepted to the Jazz Studies program at the Juilliard School of Music in New York City, and also has been a co-leader of Felix Peikli & Joe Doubleday's Showtime Band.

"I am always seeking new ways of engaging and entertaining the audience with an emphasis on artistic clarity and self-expression and Majestic Vibraphones and Marimbas my instruments of choice to help me on this search," Doubleday said.

Doubleday has also toured with Chris Potter's Underground Orchestra, played

at The Village Vanguard with The Kenny Barron Quintet, been a member of the Ralph Peterson Fo'tet, and recorded for Mac Miller.



"We are thrilled to have Joe Doubleday representing Majestic Percussion as a performing artist," said Jeff Mulvihill, Majestic Percussion product manager. "I think that we have only seen the beginning of the exciting work that this young artist is capable of."



INSTITUTIONS TRUST IN SCHIMMEL

There are many good reasons why Schimmel instruments have been the best-selling German pianos for decades: For example, there are numerous innovations which provide pianists playing the smaller Schimmel grand pianos with the touch and sound characteristics of a full-size concert grand piano. Other reasons for their popularity are Schimmel's status as the German piano maker with the most awards from the musical press as well as the timeless design of their award-winning cabinetry. Above all, however, is the passion to create flexible, musically inspiring instruments which are built to last. Schimmel pianos are created to support and respond to the pianist's demands to make uniquely beautiful and inspirational music. www.schimmel-piano.de

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Kings College, Cambridge

Opéra de Marseille,

English National Ballet, London

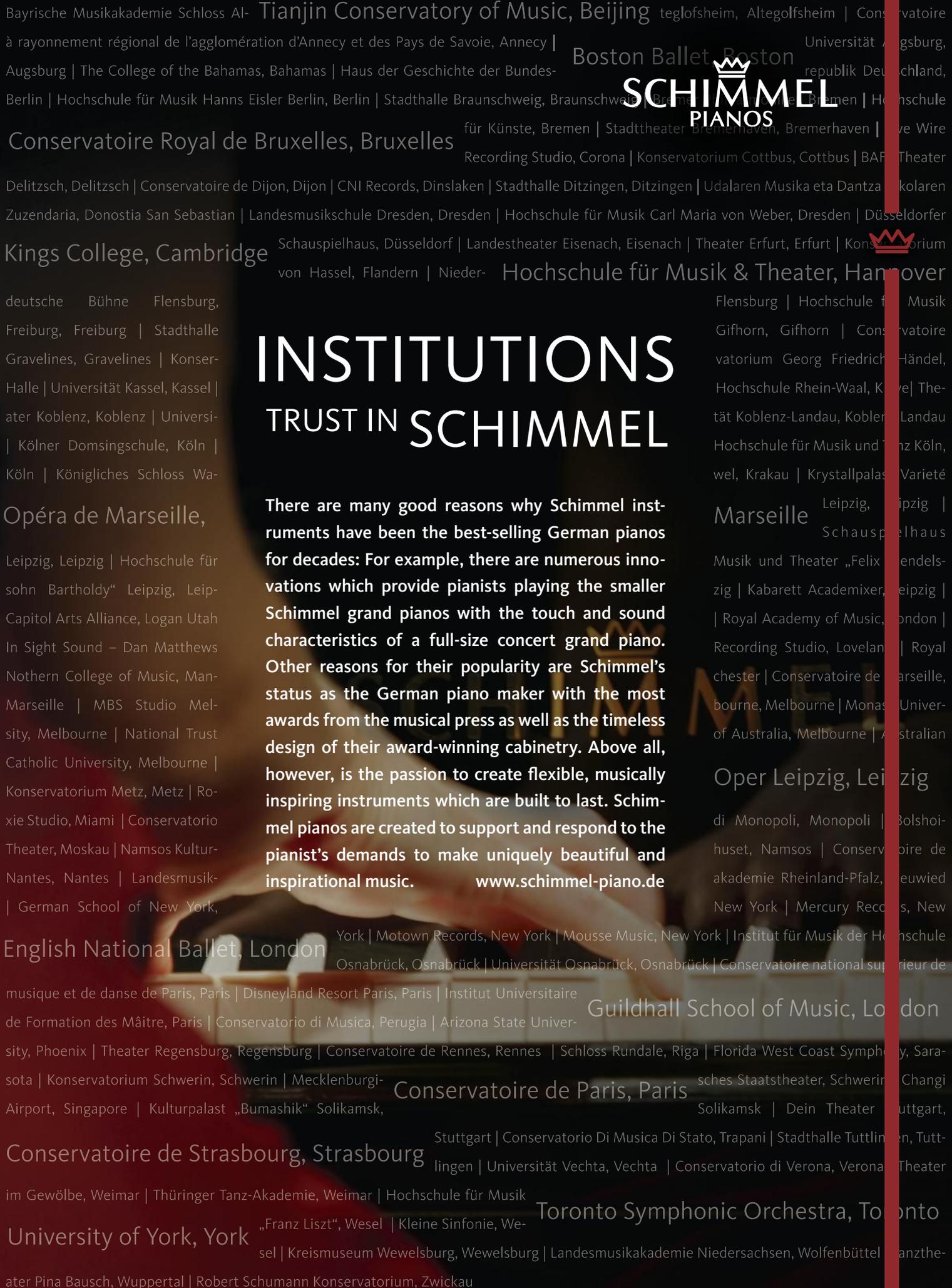
Conservatoire de Strasbourg, Strasbourg

University of York, York

Guildhall School of Music, London

Conservatoire de Paris, Paris

Toronto Symphonic Orchestra, Toronto





On-Stage Launches New Distribution Deal with JHS

On-Stage, the musical accessories division of TMP, has partnered with international distributor JHS, which will allow customers in the United Kingdom, as well as ROI and Benelux, immediate access to the entire line of On-Stage accessories and electronics.

"Our products are on the ground in Europe and available for immediate delivery" said Tammo Hinzmann, On-Stage International accounts manager. "We've always had a presence on the continent, but working exclusively with JHS is a real game-changer. Their market access and logistical expertise mean a much faster, more efficient and satisfying client experience."

"Partnering with On-Stage is everything we'd hoped for," said Adam Butterworth, export sales manager. "They've got a great line-up, and we've got a direct line to end-user outlets. It's a real hand-in-glove fit, and we can't wait to see just how far it goes."



On-Stage Donates Products to W.O. Smith Music School

On-Stage has donated an array of music products and accessories to Nashville, Tennessee's W.O. Smith Music School. The company has given the school all of the items from their Summer NAMM display, which included instrument stands, tuners, microphones, bags, and cases.

Similarly, On-Stage donated its featured products to Los Angeles, California's Harmony Project after Winter NAMM in January.

"Music was my ticket out of the ghetto," William Oscar Smith, Ph. D and founder of the school once said. "My hope is that music can help the children we touch realize their own ambitions, whether or not he or she goes on to pursue a career in music."

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Rovner Launches Online Ambassadors Program

Last month, Rovner launched their new Rovner Ambassadors page on their website to introduce visitors to some of the artists who are dedicated to music and to Rovner ligatures. Rovner Vice President Lynn Reeder said that this was developed to “to transform

what might under other circumstances be a simply mercantile relationship into a richer, more personal one.”

Rovner has also launched the “Be Good, Do Good, Feel Good” project in conjunction with the new ambassadors page.

“The ‘Be Good’ part of the project is represented by the many exceptionally talented and accomplished players out there who, simply by using our products are already what I call, ‘ambassadors by example.’ The ‘Do Good’ happens when, upon acceptance of our invitation to be an offi-



cial Ambassador, we also give each artist the opportunity to choose a musical organization they care about...charity, scholarship fund, school or whatever they like...and we send a donation to that organization on their behalf. The ‘Feel Good’ naturally follows,

as the Rovner Ambassador relationship extends to benefit the musical community at large,” Reeder explained.

In this way, the Rovner Ambassadors program benefits not only Rovner and the ambassadors, but also many organizations like the Silkroad Project, the JEN Scholarship Fund and the Arquetopia Foundation.

“This was a major project that has been a long time coming, but it has quickly become one of the most enjoyable parts of my job,” Reeder said.

Korg Starts #TunerFirst Campaign

To celebrate Korg’s 40-plus years in the MI industry, Korg has created a new tuner campaign named #TunerFirst that demonstrates the importance of being and staying in tune.

“There are so many tuners on the market, the campaigns for them almost become white noise,” said Corey Witt, product marketing manager at Korg USA. “We wanted our campaign to rise above the status quo of commodity advertising, and to be worthy of the Korg name.”

The campaign reinstates that being in tune is the first important step to take before a performance, as well as celebrates that Korg was the first in the market to develop electric tuners.



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The Korg staff at Jones Beach State Park

Korg USA Races for the Marcum Foundation

Last month, Korg USA staff attended a 5K race at Jones Beach State Park to benefit the Marcum Foundation for the third year in a row. The staff wore matching company shirts to race together.

"The Marcum Workplace Challenge is a great opportunity for staff to get out of the office and enjoy the camaraderie with thousands of others who live and work on Long Island," said Morgan Walker, senior manager of marketing at Korg USA. "Korg USA has invested many resources into our employee wellness initiative, so we're proud to see employees pursuing a lifestyle that includes exercise. This was a great night and it was nice to see friends and family members join the Korg USA Team as well."



Roland Announces Partnership with BPM Supreme

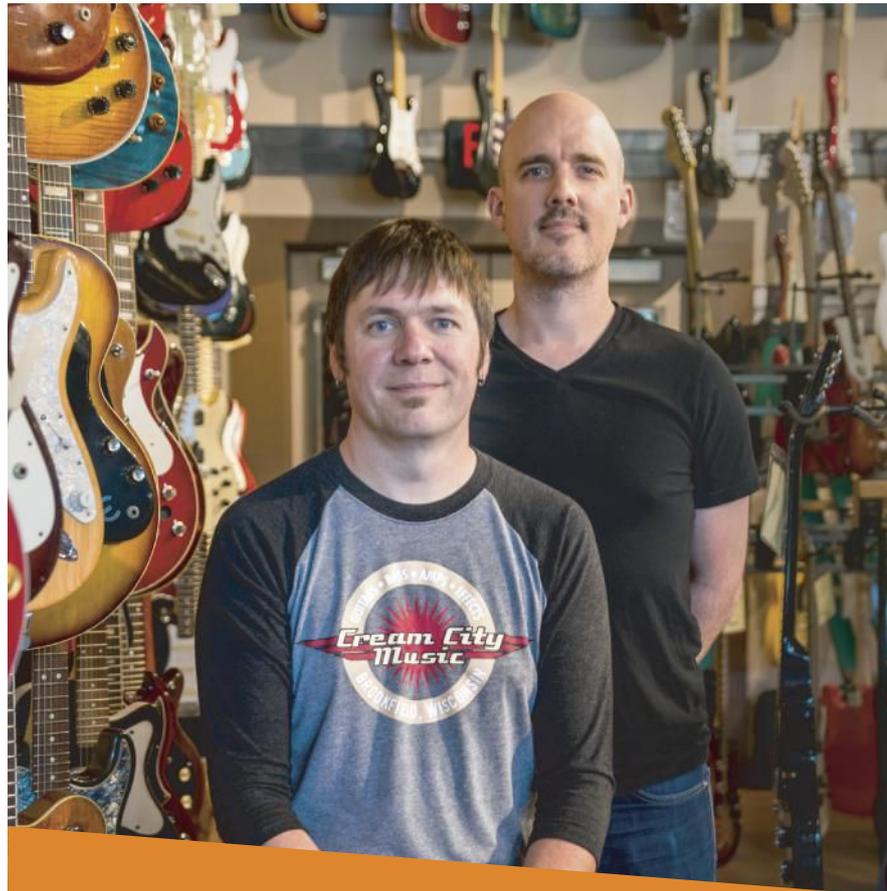


Roland Corporation U.S. has announced its exclusive new membership offer in partnership with BPM Supreme. The partnership will offer three free months of BPM SupremeStandard (normally \$19.99 per month) to U.S. customers who register their newly-purchased Roland DJ-808, DJ-505 or DJ-202 controllers.

"Our objective is to provide top-quality music for professional DJs, and we're eager to work with partners like Roland to help bridge the divide between beginner, working, and professional DJs through BPM Supreme's unique and innovative approach to music delivery," said Raj Thomas, BPM Supreme artist relations and partnerships manager.

"Our new program with BPM Supreme is designed to give Roland DJ controller customers direct access to top-quality music," said Christian Delfino, Roland Corporation U.S. vice president of product management. "Whether they are beginners who have yet to accumulate robust music catalogs, DJs who are returning to the art form, or gigging pros, we want our customers to be able to dive right in, the minute they open the box. BPM Supreme is fast becoming a major music platform trusted by top-level DJs, and we're thrilled to be able to provide this kind of exclusive access to our Roland DJ customers in the U.S."

Membership access codes for BPM Supreme will be sent to Roland DJ controller customers once they register their new Roland DJ-808, DJ-505, or DJ-202 through March 31, 2018.



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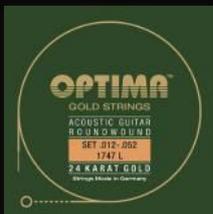
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Yamaha S7X Piano Debuts at Bravo! Vail Music Festival

The Yamaha S7X premium piano recently made its public debut at the Bravo! Vail Music Festival in Vail, Colorado. The piano was being used at the Vail Interfaith Chapel for the festival.

Yamaha also provided a CFX concert grand piano and a CFIIIS concert grand piano, as well as a GC1TA and AvantGrand N1 and N2 pianos for artist practice and rehearsal for the festival.

"What I love so much about the SX series pianos, is that it has such a clear sound, so playing Bach on this instrument is a joy. You practically don't have to play it, it almost plays it for you," said Anne-Marie McDermott, artistic director of the festival and Yamaha artist. "It also has this silky pearly sound, so when I play a Brahms intermezzo, or Chopin, you just feel like you can caress



the sound out of the instrument and it responds to this huge palette of colors."

"I recently had the opportunity to try the new Yamaha S7X in Vail and I was thoroughly delighted by the sound and response of the piano," said Steven Harlos, chair, division of Keyboard Studies at the University of North Texas. "It is a remarkable achievement. I look forward to spending much more time with this model. I barely scratched the surface of its capabilities."

Daisy Rock Guitars President Rebutts VICE Article

Daisy Rock Guitars president and founder, Tish Ciravolo, has rebutted a statement made in a VICE article regarding musician St. Vincent being named "first woman ever to create her own electric guitar for the mass market." Ciravolo has come forward and made note that she has been designing guitars for the mass market since she founded the company in 2000.

The company has also released several signature models designed by female players.

"The Bangles designed and released their own signature Daisy Rock guitar in 2008," Ciravolo said. In addition, Daisy Rock Guitars and Wanda Jackson designed the Wanda Jackson Signature Wildwood Acoustic Guitar in 2005, and Daisy Rock Guitars and Annie Clements designed the Sugarland Bass in 2011.

"There are literally hundreds of female artists that we have worked with in designing their own signature guitars, some for mass market sales, and some just because they love what Daisy Rock does and stands for. St. Vincent, as the author claims, is not the first woman to create a guitar with her name on it for the



Daisy Rock Guitars Founder Tish Ciravolo

mass market" added Ciravolo. "I wish VICE and Mary Choi would have done their research. Had they done so, they would have uncovered all the great women who were pioneers in encouraging other women and young girls to play guitar, in conjunction with my company."

Jack Johnson Concerts Use Rat Sound's L-Acoustics K1/K2 System

With the forthcoming release of Jack Johnson's new album *All The Light Above It Too*, Johnson played some North American shows using Rat Sound's L-Acoustics K1/K2 system. Because Johnson's shows included larger venues for this tour, the K1/K2 was ideal for these concerts.

"This system has been the perfect size for the tour," said Bjarne Hemmingsen, says Rat Sound System tech and crew chief. Hemmingsen was responsible for designing the loudspeaker model in L-Acoustics' Soundvision software each morning.

"The show sits at around 94dbA with some very soft delicate parts, and K1/K2 is great at providing even coverage throughout each venue while still keeping a full sound at the very back," he added.

The tour's standard loudspeaker array configuration included a dozen K1 plus four Kara downs flown per side, flanked by far left and right hangs of up to 12 K2. The setup also included six ARCS II enclosures, eight SB28 subs per side and LA8 amplified controllers.

"I appreciate that I can easily configure this system in so many different ways to perfectly suit each venue," Hemmingsen adds. "For venues that don't require side arrays but are still quite wide, we used four K1 paired with eight to 12 K2 for the mains—or sometimes just the K2s alone for even smaller venues. Being able to control the horizontal HF with K2 solves a lot of reflection issues, especially for the side arrays. Its ability to cover 70 degrees and keep the HF off the walls really helps a lot. And the results that I get in Soundvision are always spot on."

"This system has a great, full, natural sound with a very controlled low end and requires almost no EQ," he said. "Jack covers a lot of musical genres with his set—from folk and reggae to pop and rock—and each variation of the L-Acoustics system worked well with them all."



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by Ronnie
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Executive Stress

Good to see that Orange Amps has finally got itself a new MD, three years after the old one left. I'm sure that during that three-year interim, experienced founder and CEO Cliff Cooper has been steering the ship successfully, but it's a position that needed filling.

It is, of course, a hugely important role and Orange's extended search for the right man only serves to underline that fact. That it has chugged along quite nicely for three years without one is testament to the experienced team already in place. When the new man gets comfortable in the seat, the company can once again begin a more ambitious approach to its product range and quest for increased market share.

On the subject of leadership, I read one or two financial analysts calling into question the executive pay of Gear4Music's Andrew Wass, arguing that it was high in relation to the company's current market cap. It seems his package is almost entirely based on salary rather than stock options, but given where he has taken the company over the last few years I'd say he's earning his coin. It's no mean feat to have persuaded investors to back an ambitious venture in a market currently as difficult as MI, and with some major competition in the online space to boot. It's also not his fault if the company is a tad over-valued, currently. You don't float a company simply because you love the sector.

And it was also great to see D'Addario's UK team being charged with overall control of the firm's European operations. Especially given the parlous state of the UK's relationship with mainland Europe. It's a real testament to the faith the company clearly has in that team.

Reverb Continues Euro Push with German Hire

Reverb.com has hired Frank Fleckenstein as German territory manager to help continue the company's momentum in Europe.

Fleckenstein will work to drive overall growth of Reverb in Germany and Austria by building brand awareness, recruiting sellers, and overseeing the launch of the localized German version of the website.

"Having spent most of my life as a musician and nearly all of my career in the music instrument industry, it was easy for me to get onboard with Reverb's mission to make the world a more musical place by making it easy to buy and sell instruments," said Fleckenstein.

"I'm excited for the opportunity to make a real impact on the music industry in Germany and to continue the momentum and success that the Reverb team has already found in Europe."

Fleckenstein joins Reverb after more than 15 years in the music industry, most recently as sales manager/product specialist EMEA at Positive Grid, a developer of component-based guitar amp and effects modeling hardware, desktop plugins, and iOS applications. Prior to that, Fleckenstein spent nearly 12 years at Music Store Professional, one of the

world's largest music instrument stores and distributors. Prior to working his way from a sales floor associate to a product management and marketing manager at Music Store Professional, Fleckenstein worked as a guitar tech for live television and as a sales manager at Music City Weber & Co.

"Frank understands musicians and the music industry in Germany inside and out," said Kevin Drost, director of international strategy at Reverb. "As a team of musicians, we have a huge opportunity to help music lovers, retailers, and manufacturers in Germany more easily buy and sell instruments within Europe and across the world, and I feel extremely confident in our ability to do so with an industry veteran like Frank helping to lead our efforts."

Fleckenstein will be based in Cologne and joins Reverb's growing team of nearly 150 employees located across seven countries and four continents. In addition to the above-mentioned responsibilities, Fleckenstein will develop and execute local marketing campaigns, consult on the development of new platform features, and work across international teams to create tailored content for Reverb's German audience.

Major European Reshuffle for D'Addario

D'Addario has announced a major re-organization of its European operations, which will see it add two new offices, while consolidating its distribution relationships and handing overall logistical control to the UK office.

The move will see new sales and marketing offices opening in France and Germany, which will mean the end of several distributor relationships in the region, including those in Benelux and Austria. The UK will act as the European head office. Starting next year, the firm will begin the transition to the new setup, hoping to have it complete by the end of 2018.

The new company will be headed by Simon Turnbull, currently the managing director of D'Addario UK, along with his management team of Martin Reichhart (European sales manager), Matt Hickman (European marketing manager),

and Steve Paul (European finance manager) at the D'Addario Europe head office located in Newcastle, UK.

"We are very excited by the creation of D'Addario Europe and we look forward to advancing our brands in these extremely vital markets," said John D'Addario, III, president of D'Addario.



"Our family began string making in Europe, so it is personally meaningful to return to Europe with the promise of building more direct relationships with this historic and vibrant music community."

The firm has begun the process of looking for a regional manager and other recruits for the French and German offices.

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Samsystems Signs UK Distribution Deal with Madison and Fifth

Samsystems has appointed Madison and Fifth as the UK distributor for Integral, a new concept in close-cab mic-ing for guitar cabs and combos.

Integral is a fit and forget, dedicated microphone that’s installed in minutes between the speaker and the baffle, designed to eradicate the pitfalls and problems guitar players and sound engineers have endured for decades. The Integral IM10 and IM12 (10 and 12 denotes the speaker size) features a high quality super cardioid, dynamic microphone designed specifically for guitar and other amplified instruments, with an exceptionally high/low, full range frequency response.



Technical director, Richard Smith, said: “For over 60 years, guitar players, sound technicians and studio engineers have struggled with the whole concept of mic-ing up a guitar cab or guitar combo and more importantly, the related pitfalls that occur.

“It’s been a long ol’ road,” added Smith, “We road-tested Integral for over four years with touring bands, record producers and studio engineers all over the world until we finally launched at Frankfurt Musikmesse in the Spring of 2017 for Europe, and more recently at Summer NAMM in Nashville, for the USA. On both sides of the pond, the response from the media and end-users has been extremely rewarding. Coming full circle and back on home turf, Samsystems are absolutely delighted and very excited to have Madison and Fifth as our UK distributor.”

Madison and Fifth CEO Peter Miller Smith commented: “This is one of the most innovative products to be launched within MI for a long time and we are delighted to have been chosen by Samsystems as their UK distributor. The Integral close mic-ing system ranks high up on the scale of ‘Why didn’t I think of that’ ideas and is beautifully executed. We know it appeals to studio and live sound engineers and, of course, to any guitarist who currently has to mike up externally.”

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Two New Vocal Gadgets for TC Helicon

TC Helicon has launched a brace of new vocal processing devices: SingThing and Perform-VG.

SingThing is an all-in-one unit with a built-in speaker and comes with a suite of controllable vocal effects.

It also comes with instrument connections, a speaker and includes a TC Helicon MP-75 Modern Performance Vocal Microphone, XLR and 1/8" AUX cables and an 1/8"-to-1/4" stereo adapter.

It features a Performance looper with automatic tempo function with undo/redo and unlimited overdub; a guitar input guides harmony and hardtune FX, and BodyRez filtering to give acoustic guitars a more natural sound; a MIDI keyboard input automatically sets harmony key and scale with NaturalPlay and it includes 200+ song- and artist-inspired presets, with more available online. It is also compatible with Switch 3 and Switch 6 foot controllers.

Launching in the autumn the U.S. price is \$399.

Meanwhile, Perform-VG is a new compact vocal and acoustic guitar processor which attaches to a mic stand.

Designed with the solo artist or performing duo in mind, the Perform-VG has been created to be super portable and easily mountable on a microphone stand.



TC Helicon's SingThing

It allows the singer/guitarist to add two voices of NaturalPlay Harmony controlled by the guitar while adaptive tone features include compression, de-essing and gating. It features an optional Switch-3 or Switch-6 foot switch for extended performance control. Mic Control provides remote effects access via MP-75 and MP-75 mics. Available now, it has a U.S. price of \$199.99.

Vintage Guitars Now CITES Free

Ahead of the recently announced regulations regarding rosewood and musical instruments, JHS has announced that all of the models within the Vintage electric guitar and bass ranges are already CITES free.

Any models that were previously using rosewood as a fingerboard material are now shipping as standard with 'Lignum Rosa' - a wood material sourced and specified by design consultant Trev Wilkinson for its similar tonal properties.

This effectively removes any restrictions to the shipping of these instruments as they will no longer be affected by increasingly restrictive CITES regulations that govern the transportation and sale of any goods containing rosewood, making overseas sales and shipping trouble-free both for dealers and distribution partners worldwide.



New Site, New Sticks for Promuco

UK percussion brand Promuco has extended its drumstick range and launched a new website: www.promuco.co.uk.

The brand has now added oak and rock maple pairs in the same sizes to its catalogue, along with new nylon-tipped hickory sticks, brushes, and rods.

The American Hickory series offers balanced sticks with little flex for a pronounced sound, with the naturally harder and durable oak wood sticks designed for hard hitters.

Given its lighter properties, rock maple has great flex, making it the perfect wood choice for producing drumsticks with a fast response appropriate for players who place an emphasis on speed and sensitivity. Durable and brighter sounding than wooden tipped sticks, nylon tipped American Hickory sticks have also been added to the range for those seeking an extra level of articulation when playing.

In addition, Promuco has also released two types of bamboo rods available in 12 and 19 rod versions, as well as pairs of retractable wire and nylon brushes suitable for softer and more colorful percussive styles.

Historically used by pioneering drummers such as John Bonham, Phil Collins, and Buddy Rich, all Promuco drumstick pairs are available to order now from £2.50 RRP from exclusive distributor Barnes & Mullins.



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Faith Models Burst Forth

Faith Guitars is continuing its busy summer of launches, with new additions to its Classic Burst guitar series.

The Barnes and Mullins-distributed UK acoustic brand has expanded the series to include the Venus OM/Auditorium and Neptune baby-jumbo acoustic shapes. It has also announced the release of Classic Burst Mars and Mercury 'E' models featuring discreet Sonitone soundhole electronics from Fishman.

Using a combination of solid red cedar and mahogany tonewoods with a deep-brown, red, and amber three-tone burst finish, Faith Classic Burst guitars offer a warm and rich tone and exude an understated vintage vibe. They are designed to appeal to fingerstyle and lighter-touch players that place an emphasis on each note projecting its unique harmonic character.

Featuring cutaways and on-board Fishman INK3 electronics, the new Venus and Neptune models have been designed to be gig-ready and suitable for all playing styles. They are bound with solid Macassan ebony, and use the same timber for the fingerboards, headplates, heelplates, bridges, and bridge pins.

Faith Classic Burst Venus and Neptune guitars are available in stores now, retailing at £939 and £949 respectively.



Bates Back at Ashdown

Sales rep Chris Bates, has rejoined Ashdown after a short period out of the music industry.

Bates has worked with Ashdown boss Mark Gooday since the age of 15, through the Trace Elliot days and through to the firm's more recent history. Gooday described him as: "Smooth as a babies bum, is Bates.



he has missed us and we have missed him. We look forward to seeing Chris back on the road, getting back to business."

He is back on the road in the UK and armed with a number of new product offerings from Ashdown

Meanwhile, Lee Alexander has become head of export sales, following the firm's expansion into the consumer electronics market and the growth of the Meters Music headphones. He will be working closely with Ashdown's distributors and dealers outside of the UK.

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Yorkville Sound is a leading manufacturer of North-American-Made loudspeakers, and the distributor-of-choice for many brands. With over 50 years experience in the industry, and a wide variety of product offerings, we have many solutions for your business. It's time to give us a call.

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Note From Joe



NAMM 2018: The Crossroads

Do you ever feel like the world you understood so well—the world in which you built your business, found your niche, and successfully served your customers—has been switched with something so alien that it might be out of a sci-fi movie?

Well, you are not alone my friend. I suspect there are many people feeling the same way; all seeking answers as to what comes next and discovering how to build the next iteration of their future. As I've said before, change only becomes profitable when one adapts to it. And that's exactly what a trip to The NAMM Show allows us all to do.

This gathering of the industry tribes mixes the ingredients of success for your business and your life. Not only will you be introduced to the latest innovative products that will drive the industry in the new year, but you will also have access to the best industry education, tailored to your specific needs. And the memorable experiences that naturally occur at our industry's family reunion, set against the backdrop of some of the greatest musical moments, will spark your passion and energize your greater purpose of bringing music to the world.

The NAMM Campus will be larger this year, as a result of our Crossroads 2.0 plan that brings together the full spectrum of music, sound and event technology. The goal is to give you a full 360 vantage point of the state of play as well as the clues and tools to chart your future.

The trade show floor is organized to maximize your time, with product segments closer together, more common areas to network and additional food options. We've also incorporated

the tools and technology to reduce the sound of product demos, resulting in a better experience for all.

As always, education is the cornerstone of The NAMM Show. You will want to zero in on the topics most important to your success. However, leave some time for exploration. With AES at NAMM, there will be more audio and recording sessions than ever. Also new for 2018, ESTA (Entertainment Services and Technology Association) will bring expertise and training in lighting, event technology and staging—an area many of our retail members are growing in as they seek to add value to their communities to attract more customers.

In my opinion, The NAMM Show brings every one of us back to the heartbeat of it all—our love and passion for music and the connections we've made along the way. The hotel lobby bars, Grand Plaza concerts, the Annual Tribute, exhibitor events and receptions, TEC Awards, Parnelli Awards, Night of Worship concert, and the SheRocks Awards are just a few of the experiences that make The NAMM Show a memorable milestone every year.

Thank you for your continued trust, support and friendship. Please be assured our team is dedicated to helping make The NAMM Show a successful event for all. See you there!

Joe Lamond
NAMM PRESIDENT AND CEO

“The NAMM Show has it all. The crossroads enable us as business owners, buyers, sales and support staff to see where the market is growing and evolving and how we can participate at every level. We take the time to meet with our current suppliers to see what they have in the works and are always looking for new business models and providers, so that we can be part of the latest things that are happening in the industry.”

Ryan West • West Music, Coralville, IA

As part of our ongoing growth, it was a natural move for Roland to decide to exhibit in the new ACC North Hall. We're thrilled to be the first exhibitor to sign on for this exciting new space, which will provide an even bigger footprint for Roland, BOSS, and V-MODA, and give attendees a more immersive, hands-on experience. We look forward to our new convention home in January.

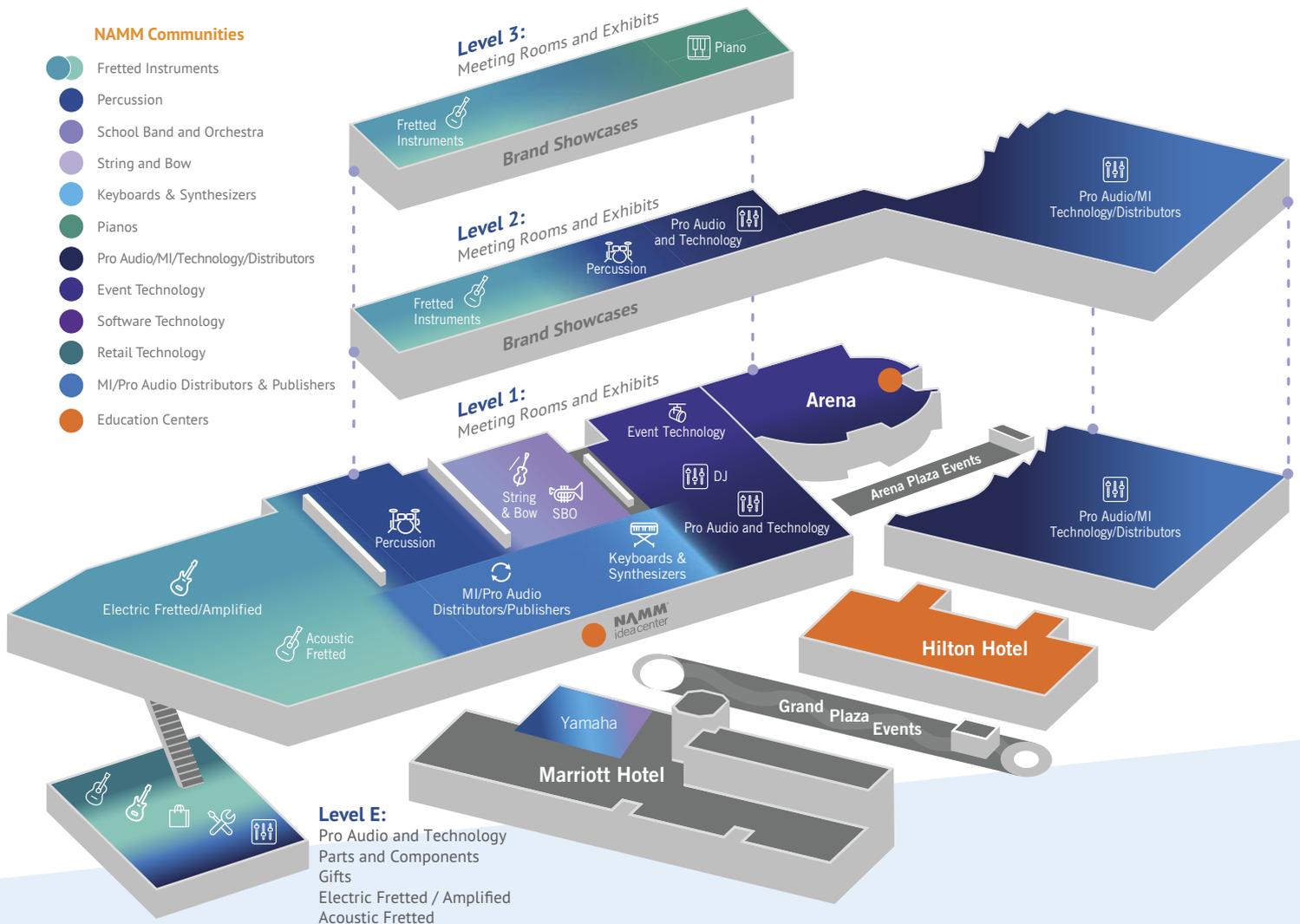
Jay Wanamaker, Roland Corporation
President and CEO, North America



New ACC North Hall

The NAMM Show

January 25/28 2018 ^{california}



Crossroads 2.0

The new, two-level ACC North Hall will add 200,000 sq. ft. of multi-use space, and the campus will be organized by product communities, each with centralized lounges, making it easier to navigate and schedule meetings.

Additional Education

The Hilton will transform into a higher-learning complex, showcasing education tracks across live sound, event technology, studio and stage and the Arena will feature product demos and training.

Enhanced Experience

Enjoy live music across the Grand Plaza, the new ACC North Hall outdoor festival area and lobby bars, as well as award shows, networking and special events that provide an experience only The NAMM Show can offer.

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Trade Regrets

On July 29, NAMM's Dan Del Fiorentino sent along the following sad news:

Tadamichi Fukuda passed away on July 8.

He was the Chairman for the Global Corporation, located in Shinjuku, Tokyo, Japan. The company was established in 1975 based on the repairing of musical instruments, especially violins. Fukuda-San soon expanded the company to become the exclusive supplier of many brands in Japan including Jupiter Band Instruments, G. LeBlanc and Gemeinhardt Flutes. Over the years Fukuda-San has focused on providing training for instrument repairs and was the founder of The Global Wind Instrument Technical Academy, which has provided instrument repair classes for hundreds of students over the years.



Sonny Burgess died on August 18 at the age of 88. Well known for as a pioneering rockabilly guitarist and Sun Records recording artist in the 1950s, Burgess also once ran a music store in Arkansas for two decades, beginning in the 1960s. The likes of Bob Dylan, Bruce Springsteen, and the members of Led Zeppelin have been vocal in their admiration of Sonny Burgess.

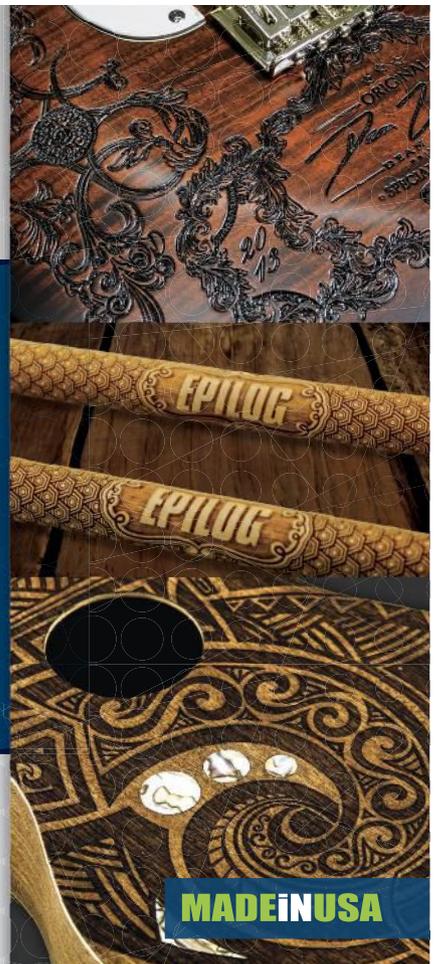


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MADE IN USA

ON THE MOVE

Tim Ireland has been appointed as the new managing director of **Orange Amps**. The move comes after a long search to find a successor to Damon Waller, who quit the role nearly three years ago.



Ireland has more than fifteen years experience in audio in a variety of senior roles including CEO of Meridian Audio and head of product design at Bowers & Wilkins.

Orange chairman and founder, Cliff Cooper, added, "On behalf of Orange Amplification it is with great pleasure that we can announce the appointment of Tim as our new MD. His experience, dedication and leadership were key points for our selection and we wish him the very best in his new appointment."

.....

Guitar Center (GC) has appointed **Jeanine D'Addario** to the position senior vice president and chief customer officer for the Guitar Center brands.



D'Addario's appointment is the result of an extensive search by Guitar Center management, who selected D'Addario for her wealth of marketing, innovation and retail experience. In her new role, D'Addario will oversee Guitar Center's strategic marketing, brand vision and customer brand experience. D'Addario will report to Guitar Center CEO Ron Japinga.

.....

ChamSys Ltd. has named **Aziz Adilkhodjaev** the company's international business development manager.



In his new role, he will be responsible for expanding and strengthening the international distribution network of the brand, as well as improving international customer support and training to enhance the user experience. Aziz will be overseeing distribution in the Middle East, Africa, Asia - Pacific regions, and Russia

On August 8th, we received the following news from **Ashdown's** Mark Gooday:



*I would like to introduce you to **Lee Alexander**, whom some of you may have already met at the Frankfurt Messe and NAMM shows over the years.*

Lee has been with Ashdown for more than a decade and is also an accomplished musician as well... although admittedly, I can't say that for sure. Lee has now stepped up to Head of Export Sales; working closely with Ashdown's distributors and dealers beyond the UK. Lee brings with him a wealth of experience from both being "on the road" in the UK and EU, as well as though working with huge retail giants prior to working for Ashdown. Over to you, Lee!

.....

After 42 dedicated years at **Korg USA**, **Allan Pearlman**, district sales manager for the Northeast region, has retired. Pearlman's long-lasting legacy started with his father, Ben Pearlman, who worked as a sales rep for Unicord, the predecessor of Korg USA today. After becoming a history teacher, Pearlman realized his undeniable passion for the Music Industry and followed in his father's footsteps by joining the company.



"It's with great pleasure to congratulate and thank Allan for being a long and cherished member of the Korg family," says Joe Castronovo, CEO of Korg USA. "Allan has dedicated 42 years selling and representing Korg to our Northeast dealers. He has continually achieved his sales goals, established meaningful dealer relationships and assisted in bringing on the current brands we carry. We are so grateful and honored to be colleagues and friends of Allan's; a truly great professional and an even better person."

Pearlman was responsible for some of the closest retail relationships at Korg USA including that of Sam Ash, Main Drag Music, and many other notable dealers in the region. He was present for the 1988 launch of the M1; Korg's breakthrough workstation that earned them a high rank in the synthesizer market.

"I will truly miss working for this company", Pearlman states. "I will never, ever forget how wonderful this company has been to me, and I will never, ever forget the great people that I've worked with. Retiring is

rather bittersweet, but I know that the time is right for me to make this move, and I am certain that Kyle Taylor will do a terrific job when he takes over where I have left off," Pearlman says.

Kyle Taylor, former DSM for the Northwest territory will re-locate to New York starting July 10th as the new sales rep for the Northeast.

.....

Emily Crocker, the long-time **Hal Leonard** vice president of choral publications, has announced her retirement.



Keith Mardak, CEO of Hal Leonard, recounted her time with the company: "Hal Leonard acquired Jensen Publications in 1989 and brought over several employees, including Emily who was already a well-known choral composer and arranger. She quickly stepped up to lead the department and expand our choral offerings to schools, churches, and professional groups."

As a manager, Crocker oversaw the department's expansion with the acquisition of Shawnee Press along with many distribution agreements with companies including Boosey & Hawkes, Fred Bock Music, and others. She cultivated publishing relationships with some of the most influential and popular choral writers of the last three decades including Mark Brymer, Rollo Dilworth, Roger Emerson, Mac Huff, John Jacobson, Ed Lojeski, Joseph Martin, Kirby Shaw, and many others. She also led the department through new projects including Essential Elements and Voices in Concert choral curriculums, the annual Joy of Singing workshops, *Music Express* classroom magazine, the development of Disney Learning interactive songbooks, and much more. Although she's giving up the formal duties of leading the department, Emily will continue composing and consulting for Hal Leonard.

Hal Leonard has announced that choral editor **Jesse Weinberg** has been promoted to manager – choral publications.



Jesse Weinberg has a diverse background in pop, jazz, and classical music and has been managing arrangers, recording sessions, and digital assets for the department. He will now oversee the company's choral offerings and marketing endeavors.

HAPPENINGS in Nazareth

C.F. Martin & Company
in 2017
By Christian Wissmuller



MMR recently chatted with senior officers of C.F. Martin & Co. to learn about developments of note the storied guitar manufacturer, what instrument introductions have been making waves of late, how recent import and trade regulations are effecting the company, and how they view the current state of the acoustic guitar market.

It's been a busy year for Martin already – the third Ed Sheeran Signature model, the Jason Isbell Signature, et cetera. What's been the early reaction to these new instruments from both dealers and players?

Michell Nollmen, VP of global marketing and sales: We were very pleased with our Summer NAMM results. We launched the all-new D28 (2017), which has been very well received by dealers and distributors worldwide. The new D28 (2017) features an aged toner top, open gear tuners, antique white binding, forward shifted bracing, a tortoise pickguard and a high performance neck taper. The new D28 sets a new standard for one of the most popular acoustic guitars ever made. We think that every Martin Dealer, everywhere in the world, should always have the new D28 (2017) available for consumers to play at their store.

We also debuted the Ed Sheeran and Jason Isbell signature models, which were very well received. And the StreetMaster™, a D-15 and 000-15, with a vintage look, created much excitement and interest at the show. Finally, for only those who attended Summer NAMM, we had a show special, the SS-001 Art Deco-2017 and we sold out of this limited edition guitar.

How would assess the state of guitar market at the moment, specifically acoustic guitar?

MN: Sales for 2017 have been challenging. While business seems to have stabilized somewhat, we see challenges now and in the mid-term. New CITES regulations hampered our first quarter results as we scrambled to ship guitars and strings to our distributors outside the U.S. Between lower priced guitars from Asia and changes in the retail landscape, due to consumer shopping habits, the marketplace for acoustic guitars won't be easy.

Our sales, year to date, are slightly behind last year, but they are close to what we expected. We had a great first quarter in 2016 and with the challenges already mentioned, we had a hard time reaching the same levels this year.

As we launch our new models and work collaboratively with our dealers and distributors to generate demand for our guitars, we are confident that business will be better but recognize the challenges we all face in the acoustic guitar market.

The “aged” custom guitar process created a lot of buzz in Anaheim this past January. What was the catalyst for coming up with the process and how as it been received in the months since Winter NAMM?

Jeff Allen, senior director of global manufacturing and operations: We had a great response to the Aged guitars and immediately sold out of the initial run at the NAMM Show this year. It's very exciting.

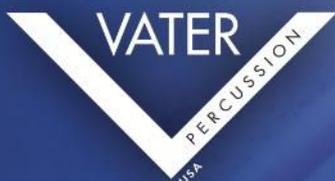
New guitars that have been aged to appear older isn't a new concept since many of our competitors already have very seasoned programs where they have been offering distressed or aged models for many years. One of the motivators for us to pursue an aged program at this time was the used market. There are a lot of musicians out there who already own one or more Martin guitars and would like to have the resources to acquire an older 1930s or 1940s Martin. Finding that perfect older Martin and then the cost of purchase can be somewhat prohibitive. Some of those older guitars can cost three-to-five times what our new aged guitars would sell for. There are several added benefits to owning a new aged guitar other than cost versus an old Martin. Our tooling and manufacturing process is second to none and you also get a lifetime warranty on a new purchase. All of those benefits motivated our customers and dealers to ask for an aged product. Being a guitar player, it's easy to see the allure of a guitar that has been painstakingly aged to mimic the appearance of a 1930s era Martin.

The process however, is quite different from other brands whose aged product is primarily on electric guitars. We had to start from scratch and learn how best to age an acoustic. The inside of the body has exposed wood; no finish applied to the inside of the body. This feature, along with a more delicate finish and no paint, created some challenges. We went into our museum and reviewed dozens of our original '30s and '40s era guitars to see how they have fared all these years. We paid close attention to the wear marks, how the lacquer is cracked, the shape of the small impact dents, the edge of the fingerboard, and even the inside of the body. We knew we had achieved our goal when we were able to fool many people into thinking our Aged Proto was the real thing.

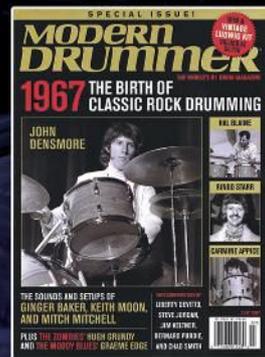
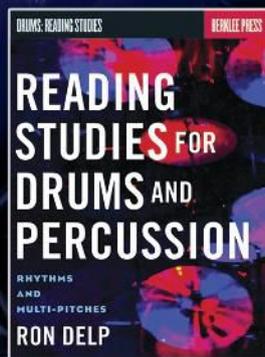
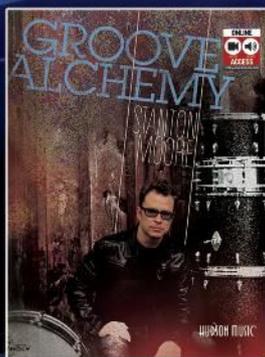
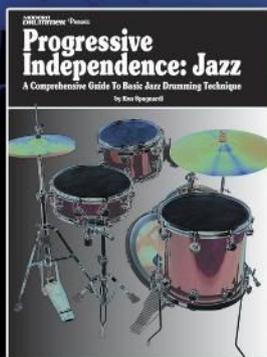
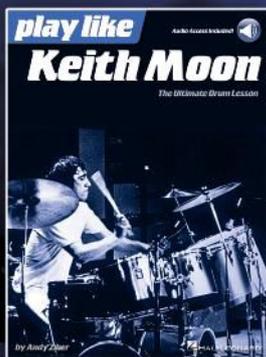
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We wish we could make more aged guitars more quickly but, the fact is, the process isn't fast at all. The aging process takes time. We are producing our Aged guitars one at a time and only a few people work on them. The process is very involved and time consuming. I wish it were as easy as taking steel wool to the finish and dinging the body but each detail is lovingly reproduced so that the wear appears as if the guitar has been loved for decades.

It takes roughly twice as long to build an Aged D-28 Authentic than a non-Aged D-28. Seems like it would be simple, right? Just take a new guitar and rough it up. But we don't do "simple" at Martin. It's got to be as authentic as possible and that takes time and patience and a lot of experience. We're creating a guitar that doesn't just look older, or sound older, or feel older – we're creating a new guitar that actually has a half-century's worth of mojo. We have great passion for this process and these instruments. That's the key – making something you love and something you can be proud to own yourself.

Any thoughts on the climate post-rosewood and Bubinga import regulations that took effect this past January? How has it impacted Martin's ability to acquire tonewoods? How difficult is it to ensure compliance with the new standard?

Frank Untermyer, director of supply chain management: With only 90 days' notice prior to the listing *Dalbergia* (rosewood) and three species of *Guibourtia* (Bubinga) on CITES Appendix II on January 2nd, Martin Guitar – like the entire industry – faced an extremely tight time line and a significant burden in adhering to the new regulations. The CITES listings impact both the import of Rosewood and Bubinga as well as the export of finished goods containing either of those woods. This represents a significant departure from prior CITES II listings, such as *Swietenia macrophylla* (big leaf mahogany), where a CITES annotation exempts finished goods.

Because we have long exported limited numbers of guitars containing from *Dalbergia nigra* (Brazilian rosewood) which is listed on the more highly regulated CITES Appendix I, Martin Guitar already had extensive experience with CITES.

Martin has long supported sustainable wood harvesting, being an industry leader in offering guitars built from sustainable wood, maintaining a membership with Forest Stewardship Council (FSC) and purchasing FSC certified wood whenever possible. Martin has a strong relationship with United States Fish & Wildlife Service (USFWS), the United States

CITES management authority. USFWS support in negotiating the permitting process was most helpful. We consider USFWS to be a genuine partner.

Approximately 40 percent of Martin Guitar's sales are comprised of exports. As we only received our first permits in mid-January, the CITES listing caused a significant backup in our export process and associated forgone sales opportunities. In addition to developing our own systems, an additional hurdle was the education of our international distributors regarding how we would work together in coordinating permitting. The entire European Union, as well as a number of other countries, requires import permits. Dealing with different interpretations of the CITES regulations from country to country has proven to be challenging. Nonetheless, without exception our distributors have worked closely with their management authorities to smooth the permitting process. We now have a workable export process in place. However, ongoing management of the process is required to insure regulatory compliance while maintaining a smooth export flow.

Production scheduling and requisite inventory levels have also been impacted by CITES. Due to permitting delays we are now scheduling production to be completed on our CITES export shipments weeks prior to the planned ship date. While we do make some non-CITES export shipments of our Navojoa built instruments, the vast preponderance of our exports must be permitted. Having any rosewood guitars on a shipment – which Martin Guitar invariably has – triggers the permitting requirement.

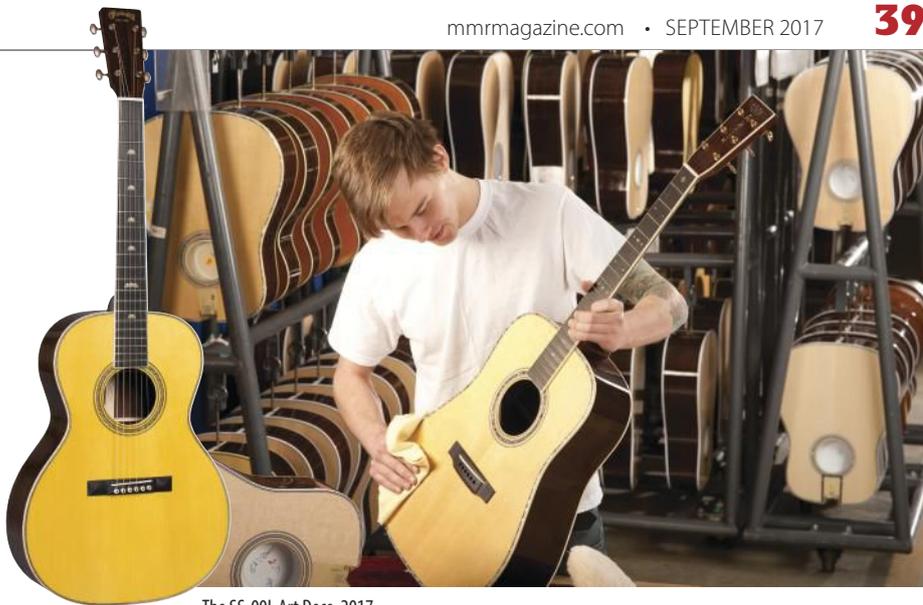
One need only look at the strong trade in vintage Martin guitars to recognize the long life of an individual guitar. An instrument can be exported and re-exported any number of times. Reverse logistics, the return of instruments from international customers, also requires the issuance of CITES permits. When guitars are returned to our Nazareth facility (for repair or any other reason) the international customer must obtain a re-export permit. When we then ship the instrument back to the customer another re-export permit is required and, most often, an import permit from the management authority in the destination country is also required. This endless loop of permitting presents a real industry burden and has resulted in a decline in cross border guitar sales, with some retailers exiting the market.

Compounding issues, all of the permitting is paper based, requiring validating stamps and signatures. The result is that original documents – which could easily be lost or misplaced – are being sent around the world. Working with Congressman Matt Cartwright's office (Pennsylvania 17th District), reports have been drafted that accompany appropriations bills for USFWS and Customs and Border Patrol (Homeland Security) recommending funding of electronic permitting in the United States. Even if the appropriations bills are not entered into law we are optimistic that the reports' recommendations will proceed under a continuing resolution. This could be the first step in the coordination of an international electronic permitting process.

The importation of *Dalbergia* has presented another hurdle. Much of the rosewood used for guitars is *Dalbergia latifolia* (East Indian rosewood). The Indian government regulates the harvesting and sale of East Indian rosewood. Accordingly, it is referred to as "controlled wood." As a result, the Indian government filed a "reservation" (in effect an objection) with CITES to the *Dalbergia* listing. The situation



The Ed Sheeran Divide Signature Edition model



The SS-00L Art Deco-2017

remains in a state of flux. The Indian government first did not issue any CITES export permits, then issued some for a limited period and, as of this writing, once again is not issuing CITES permits. India's preference is to issue alternate export documentation. Our concern is whether the USFWS will accept the Indian government's documentation in lieu of a CITES export permit. Unfortunately, the Indian management authority did not attend the CITES Plants Committee held this past July in Geneva, where the Dalbergia and Guibourtia listings were discussed in depth. Martin Guitar was represented and is participating in two working groups on the issue. Some years ago Martin Guitar built a strategic wood inventory for just these types of emergencies. As such, we have not experienced any impact on production.

In the months since regaining ownership of Martin trademarks in China, has the company been able to verifiably observe that the situation over there has improved? In general, what are your thoughts on counterfeit instruments – do you feel it's a problem that's improving or getting worse?

Cynthia L. McAllister, director, intellectual property and community relations: The counterfeiting of famous brands such as Martin will persist for the foreseeable future. By regaining ownership of our trademarks in China, we were able to record these trademarks with China Customs (GACC) and have uploaded photographs to the China Customs database to assist enforcement agents in distinguishing authentic from counterfeit Martin guitars. This strategy supplements our records with U.S. Customs and Border Protection. Additionally, we are brand members of the International AntiCounterfeiting Coalition (IACC). We participate in the IACC MarketSafe program, which provides unique opportunities to develop a productive and sustainable partnership with Alibaba to combat online counterfeits.

Have you been noticing any significant trends in the acoustic guitar market so far in 2017?

MN: We see more of a continuation of existing trends. One of those trends is toward small-bodied acoustic guitars and we continue to provide a great offering to stay ahead of that trend. As a matter of fact, Martin has been in the small-bodied guitar business for 184 years! We also see a lot of interest in distressed or aged guitars. Players are looking for that vintage tone and feel in a new instrument. This is another trend we are right in line with.

Strong independent music stores continue to be a place where people can try an instrument before purchase but people are increasingly open to purchasing expensive instruments online. We are finding that, for features, people at the higher end are typically looking for a purpose driven instrument. They want a guitar that brings joy through its sound and playability and helps to inspire them to play more and just enjoy creating music.

Are there any upcoming developments, events, or product introductions in the coming months that you'd like to share with our readers?

MN: We have some really exciting products in the works for 2018. Please be sure to visit us at Winter NAMM. You won't be disappointed! **MMA**

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Signature Style



Artist Signature Series Guitars Connecting with Players in 2017

We catch up with representatives from seven major suppliers to learn about what's hot in Signature Series guitars...

By Christian **Wissmuller**

What are some of the unique benefits that signature series instruments provide – both for a brand and for retailers?

Judy Schaefer: Authenticity, audience/reach, and trust. When someone is willing to put their name on a guitar or amplifier, they are into it. Period. An artist is not going to endorse a company or a product that they don't believe in. IT breathes authenticity into the gear and gives potential customers an immediate understanding of what the guitar or amp is. With that, the audience is also immediately bigger. People who may not have heard of a brand will hear about it when the artist tells their followers about their model. But all the numbers in the world don't matter if the authenticity isn't there to build trust in the customer's mind. Full circle.

Dennis Webster: Aside from the privilege of creating an instrument with the input of a respected artist, the benefit of a signature instrument is that it allows us to put a familiar face to the brand, and to give the instrument its own unique flavor. It also helps musicians match an instrument to a style, which lets them tailor their own sound according to the direction in which they want to take their music.

Brian Ball: Signature instruments present an incredible opportunity to collaborate, design, and build an instrument that improves the artist's ability to play, write, and perform to the best of their ability. We also believe that there's always a story to tell with the artist, which brings a great opportunity at retail that a standard production model doesn't have. Retailers also have opportunities in-store to merchandise the artist's name and likeness.

Monte Montefusco: Since the birth of the camera, the public has had a fascination with emulating pop culture icons. The guitar business has been no different. In the early stages of considering guitar playing, the curious are inspired by the music of an artist. The typical first step is mimicking your favor-

ite musician. If the artist inspires you to consider guitar, a signature model can be the catalyst to get the budding musician off the couch and into their local guitar shop.

Dick Boak: Well, I have to say that working with specific artists brings fresh perspectives and fresh ideas that are very pertinent to how the instruments are actually used in the studio or on stage or in songwriting. Each artist brings completely different set of requirements. And it also challenges us to venture into new areas that we would never pick to venture into, on our own in an isolated environment. So I think that's one of the very important aspects of these models. Of course, if you're working with an artist like Crosby Stills and Nash or something like that, there is a chance that you can hook into the fan base to the people who may want to get one of their guitars.

Justin Norvell: People always get into music because they look up to another play-



Judy Schaefer, director of marketing, PRS Guitars.



The PRS SE Tremonti Custom Vintage Sunburst

er, whether it be their style, the songs they write, and there's always a puzzle that's trying to be unlocked, or a code that people are trying to decipher [for] finding their own sound. Being able to have an instrument that is a peek into that tone or a peek towards what you're trying to achieve is super valuable. For Fender, particularly, our instruments are way more modular than most manufacturers, so they've been much more heavily modified over the years, and a lot more is possible. We're really able to showcase what's possible on Fender instruments via these creative signature models that we have.

Mike Orrigo: I feel that signature guitars are the ultimate statement to the market that demonstrates our brand's deep working relationship with some of the most influential and important guitarists and bassists around the world today. By partnering with these incredible artists on unique and exciting products, our brand is able to benefit in many ways. One way I would use as an example is by crafting a signature product, you may turn someone who may never have considered your brand before to the product, just based on the connection of the instrument with the artist. This example could also be applied to retailers as well I feel, as certain artists are usually the reason a person will gravitate to an instrument in their life. A signature model is often the gateway for some consumer who later become customers for life.

How does your brand go about cultivating relationships with these artists? Do you approach them, do they approach you, or is it just an organic evolution of the relationship between supplier and musician?

BB: Many of our signature artists start with a connection and relationship between the artist and our family before cutting any wood. My dad, Sterling, is godfather to many of our signature artists' kids and, in many cases, there's a very close personal relationship with the artist.

Albert Lee and Steve Morse have been with us since the very early years that we were manufacturing guitars. More recently artists like St. Vincent played an Albert Lee guitar live prior to wanting to create something fresh and new that fit her identity and playing style. In most cases, the artist plays our

"Some of the best artist models are also just well designed, well thought out pieces of gear at the end of the day." – Judy Schaefer, PRS Guitars

strings and shows interest in working with us on the Music Man side and the relationship cultivates form there.

MO: I would say it is more organic than anything. Personally, I try to be

as open as approachable as possible, and I'll go out to as many concerts and shows as I can in order to meet artists and build relationships. As an artist's own personal career develops

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ARTIST: JERRY SPRINGLE

over time, their relationship with us can also grow more intertwined as well, and it's that type of organic growth can often lead to signature models.

JN: It's a super organic process back from the early days of Fender. We've always test-piloted out guitars and



The Fender EOB (Ed O'Brien) Stratocaster



Justin Norvell, senior vice president, Fender Products, FMIC

basses and amplifiers with artists. We have a large artists relations group, and we're constantly talking and listening to the arts community. These requests or opportunities come up very organically. Typically, it happens every which way, where the artist approaches us, where we approach the artist about it, we're building them guitars and people start asking on social media, "Why don't you do a version of this guitar?"

MM: Taylor does not actively pursue converting players of other brands. We feel the guitar is a



The Music Man Luke III Koa Top

tool to create with and the artist should use the instrument they feel suits their current style. We often encounter players who have been strumming a Taylor guitar for years, loved the instrument, loved the customer service they received, and then found themselves on the charts. We also embrace up-and-coming Taylor players and have had quite a few new faces perform on the Taylor stage at the NAMM show. Two of those "up and coming" musicians who have performed on the Taylor stage, Jason Mraz and Taylor Swift, currently have Taylor Signature Series guitars.

DB: I think all of the above. Prior to about 1995, if an artist called up we pretty well sent them away to a dealership. We don't want to interfere with our dealer's business.

I think it was Stephen Stills whose guitar tech called to buy a guitar case and, in the process of that, they said that Stephen really wanted to do a signature model. So there is the artist actually putting it on the table for us.

Then there was another situation where Mark Knopfler of Dire Straits who would always played other brands and always had things given to him. He was in his publicist's office and his publicist was also our publicist and in the office he picked up an Eric Clapton Signature Guitar that we had done with Eric and he said, "Well, this is better than anything I've ever had in my life!" So the result was that we worked with him. And sometimes it's a situation where we notice that an artist has played one of our specific guitars – someone like



Brian Ball, president, Ernie Ball/Music Man

Hank Williams with a D-28 or Paul McCartney. They're playing a Martin guitar all their life and we approach them with the idea of paying tribute to them in a mutually honoring

fashion.

DW: It's a combination of the three. Partnerships with our guitar artists are more often a matter of our approaching them, but never with a "hard sell," there's always an existing, mutual sense that the artist and we share a common vision, and that a partnership would result in some exceptional handiwork.

JS: As you could guess, there is no "one way" these relationships form. Sometimes we approach artists, sometimes they approach us. No matter how the relationship comes to be, in the end it is a marriage between artist and brand that should be mutually beneficial. We call our artists family and value every person who picks up a PRS as such.

For your company, what are some of the current artist signature series guitars that are generating the most interest?

JN: Well, in the last year we released an Edge Stratocaster and a bass from Flea from the Red Hot Chili Peppers, but this last Summer NAMM show, we

"Retailers that have the best websites and social media content usually do the best with signature guitars." – Brian Ball, Ernie Ball/Music Man

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actually released five signature models: the Brad Paisley Telecaster, Jimi Hendrix Monterey-inspired design, George Harrison Rosewood Telecaster, and Ed O'Brien Stratocaster, who's in Radiohead.

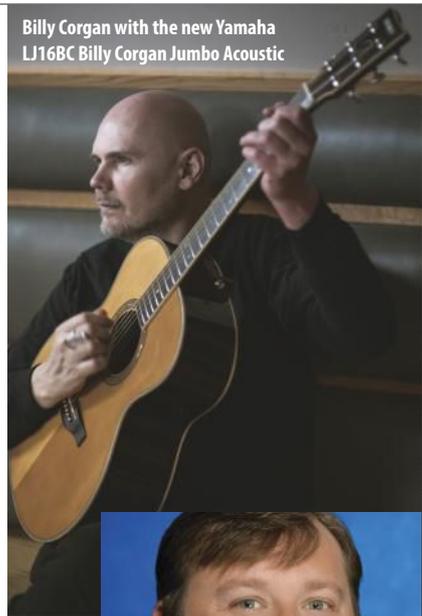
MM: Arguably, no one in recent history has promoted guitar playing and its importance in songwriting than Taylor Swift. We have been fortunate to be associated with Taylor since the beginning of her career. From her signature Baby Taylor to her use of 600 Series and koa guitars during her concerts, she has given rise to a new generation of inspired strummers.

JS: The SE Mark Holcomb model that we introduced last year continues to be a hot guitar. Mark Holcomb, from the progressive metal band Periphery, has a very gear-centric fan base. He also does a phenomenal job building relationships with his fans through social media and dealer events. Anything with Mark Tremonti behind it is always strong, as well. Tremonti is just respected so thoroughly and has a wide range of fans. And, of course, the J-MOD 100 amplifier and Super Eagle guitars that we have released with John Mayer. Mayer is a phenomenal talent – it would be pretty hard to do anything with him that fails to get noticed!

MO: At Ibanez, we are very proud of all of our signature models and are very honored to have one of the strongest signature artist rosters in the industry. Some recent models that have been notable recently are the 30th Anniversary JEM models, celebrating our 30-year relationship with Steve Vai.

We also recently celebrated our 40-year relationship with George Benson and his signature Ibanez GB10 guitar with several commemorative limited edition models.

BB: John Petrucci's signature series continues to be a grand slam for Ernie Ball. I've read articles about how there aren't anymore guitar heroes. I think John Petrucci (amongst others) is defying that notion – and not just domestically but on a global scale. His instrument transcends genres and has a wider appeal than most would guess when considering the artist and the unique



Billy Corgan with the new Yamaha LJ16BC Billy Corgan Jumbo Acoustic



Dennis Webster, product marketing manager, Yamaha Corporation of America

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Dick Boak, director: Museum and Archives, Special Projects, C.F. Martin & Co., Inc.

design elements that go into the Majesty. St. Vincent has generated a ton of buzz for us and has brought in a new player that previously may have not considered Music Man as an option. Steve Lukather's guitars continue to do very well and his gigs with Ringo Starr have only heightened his profile. Lastly, the Valentine signature model has been the real gem/sleeper in the line. I think we effectively designed a guitar that fit him perfectly, but meanwhile has both traditional and modern appointments that have appealed to a

ton of players.

DW: One example is the Pacifica 1611MS, an electric guitar developed in collaboration with Mike Stern. It's been refreshed with an exclusive Yamaha wood treatment and finish; IRA (Initial Response Acceleration) technology shakes off the stress often found in new guitars, and makes it extremely vibrant and responsive. The one-piece maple neck is oil-finished for better comfort. Each one comes with a certificate signed personally by Mike, to show that the guitar has been crafted exactly to his specifications.



Martin's Ed Sheeran Divide Signature Edition

Have you noticed any specific practices – marketing, display, promotion – which dealers with particular success in selling signature series guitars employ?

DW: The most obvious and basic must is making sure they're in stock, and making all customers aware of the special piece you are displaying. If the manufacturer is offering special display materials, take full advantage of them and use them to pro-

“Working with specific artists brings fresh perspectives and fresh ideas that are very pertinent to how the instruments are actually used in the studio or on stage or in songwriting.” – Dick Boak, C.F. Martin & Co.

mote the piece. Ensure that your sales staff knows and understands the guitar, what makes it special, and how this will benefit the customer. Being able to sell the story of why the signature instrument is special and how the artist gets their sound from the instrument is key.

JN: It's really about the retailers who know who their customer is and what the players or their customers gravitate towards. In the last ten years, being able to utilize social media and connect and hashtag to engage fan clubs and fan pages, things like that really helps build a target towards those types of consumers. There are also many consumers who [like] signature models. It's not always someone who is a superfan of that person's particular body of work – it might be someone who just gravitates towards this instrument or the features that were chosen, which is one of the reasons why [in] a lot of our signature models, it's something that's a little bit more understated, where it's less about copying someone and more about pulling some inspiration from someone and being able to do your own thing with it.

JS: Let the artist do the talking. Whether that means a clinic at the dealer's store, well-produced video of the artist with the product, or even an image at the store display level with (or without) a quote, use the built-in authenticity and understanding that comes with signature models to establish trust with the customer. Also, understand the artist and the fan base. On one hand, sell the metal artist's model to a metal fan – of course. On the other hand, don't be boxed in to thinking that only fans of the artist or band will want the guitar or amplifier.

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Monte Montefusco, director of sales, Taylor Guitars

Some of the best artist models are also just well designed, well thought out pieces of gear at the end of the day.

BB: Retailers that have the best websites and social media content usually do the best with signature guitars. High-end photography typically helps and the ability to digitally target fans of the artists they are promoting can work wonders. And, most importantly, the dealers who stock the full line that covers the entire signature



Taylor Swift's signature Taylor guitar

line usually have the most success.

MM: One of the better marketing ideas I have seen is the creation of an in-store display featuring the artist guitar with accessories (strap, capo, picks) the artist uses coupled with a collection of songbooks featuring the artist. The songbooks often have a familiar album cover or an image of the artist. This imagery helps pull the customer over to see all the gear associated with the artist.

Any recent or upcoming artist guitar models you'd like to discuss or preview?

MO: One product that is particularly exciting is the new Ibanez TCB1006 signature bass. This bass is based off of the iconic bass that Stephen "Thundercat" Bruner uses as his main instrument. I don't think that there has ever been a bass so unique made available to the public before. It has been painstakingly recreated and will be available to the market shortly.

JN: I think I would leave that to

the JMJ [Justin Meldal-Johnsen] Bass. What's interesting about that is the Mustang bass was originally a student model, and he is an expert studio musician, he's a Grammy-winning producer, music director, he's in Nine Inch Nails, and toured with Beck for years. This is a highly designed instrument that is modeled on his vintage 1966. The other one would be the Ed O'Brien, which is coming out later in the fall as well. And Again, it's a Stratocaster but it's built and modified to kind of achieve a dreamy, sound-scape-y textural nature like what Ed O'Brien does within the Radiohead world. I'm super excited about both of them.

JS: I can't divulge the details of what is coming, but I can say with complete confidence that 2018 is going to be a great year for signature models and PRS. I am truly excited about the gear we have lined up!

BB: None at that moment, we will have some exciting news to share but it's premature to do so now.

MM: At Taylor, we firmly believe every player is an artist. We support this by constantly refining and evolving all of our guitars to provide the best possible playing experience for the musician. This year we piloted a new concept, Artist's Choice, with legendary guitarist John Petrucci. The Artist's Choice instrument is a standard Taylor model, in John's case a Taylor 916ce, which he uses without any modification. We will continue to explore this concept as we look to the future.

DW: We're getting a lot of attention with our newest signature guitar, the LJ16BC Billy Corgan Jumbo Acoustic Guitar. Billy chose the LJ16R acoustic model from the Yamaha L Series as the foundation; at his request, we made a few sonic changes: a slight emphasis on the upper-mid harmonic frequencies creating a better listening experience for the audience, and a bit more detailing in the low-mid range to help round out the balance to complement his playing style. Other personalized Billy touches are brass bridge pins, TUSQ nut and saddle, GOTOH open-gear tuners and a unique "Zero" headstock logo.

Are there any significant shifts in this particular market segment of late? Any notable trends as it pertains to signature series guitars?

Dick Boak Custom Edition Dreadnaught

While it's not, strictly speaking, an "artist signature series guitar" in the way that others we've been discussing are, we'd be remiss not to mention the D-Boak Custom Signature Edition dreadnaught, issued to honor your upcoming retirement from C.F. Martin & Co., Dick. Can you talk about how that came about?

Dick Boak: I'm pretty honored, especially the timing of it. It feels good and it feels like a nice way for me to say thank you to the industry, and to the other people who're getting them. There is a label inside that basically says, "Thanks for your friendship."

I feel very lucky. I had been given the freedom to kind of invent my job and take it in so many different directions that have been fun for me – and I'm glad that it's been good for the company. I'm a pretty lucky guy and I'm going to keep doing as many creative things as I can, trying to stay involved





Mike Orrigo, Ibanez Artist Relations



Ibanez JEM777

BB: I don't think there's been any significant shifts, other than I think consumers are more open minded to try out signature instruments that are different and unique, as opposed to the ones that feature traditional shapes and designs.

MM: A major driver of artist model sales is the release of a new

album and subsequent tour. Live concert revenue is up over 30 percent in 2017, so we should all expect a rise in artist model sales as we head towards the upcoming holiday season.

DW: The Billy Corган LJ16BC is the first signature acoustic electric model Yamaha has produced in almost 15 years. Just released at this year's Summer NAMM show, this limited-edition signature model has created a stir!

JS: The biggest trend I notice is the artist playing a larger role in the gear design. I think there was a time when artists largely played stock models

– maybe a color or a pickup that was unique to them – and those became their signature models. Now, it is a much more collaborative design process... from the body shape of a guitar to pick up voicing to fonts on an amp panel, artists are truly investing themselves in the process and the products.

There is also a shift in the marketing. With social media being what it is, the artist/fan connection is much more intimate now than in the past. It is becoming less about seeing yourself in a print ad in a guitar magazine you maybe grew up seeing your heroes in and more about being authentic and making millions of one-on-one connections.

JN: I think there are more models of more current bands and relevant bands and less of just mining a historic vein, which was just a trend of the past, and making sure that there's a lot of genre and instrument platform diversity. We want to keep consumers and players engaged and inspired, and that's kind of the real goal here. **MMF**

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"Our year-over-year sales increased by 35% after switching to Rain Retail"
 ~Jeremy Chapman, Owner, The Acoustic Shoppe

It's Coming Down to the Wire(less)

Wireless Microphone Systems Broaden Appeal with Certain Consumers

By Christian Wissmuller

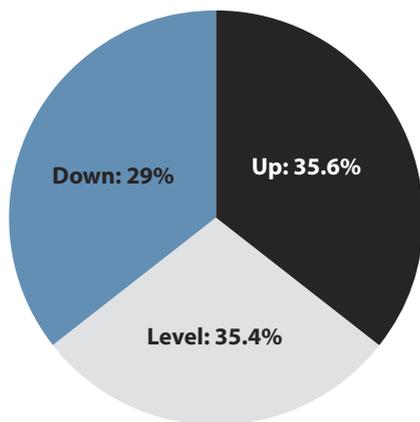
With over 70 percent of the participants in this month's retailer survey, sent to over 400 MI dealers, claiming that sales of wireless microphones are either up or level when compared to 2016, this would appear to be a pretty healthy market segment.

Trends reported by a vast majority include the observation that houses of worship have, in particular, embraced this technology and all of the advantages it affords. Providing a counterpoint to those "advantages" would be the equally widely cited concerns and confusion over changing and increasingly restrictive FCC regulations regarding available frequencies for wireless mic systems.

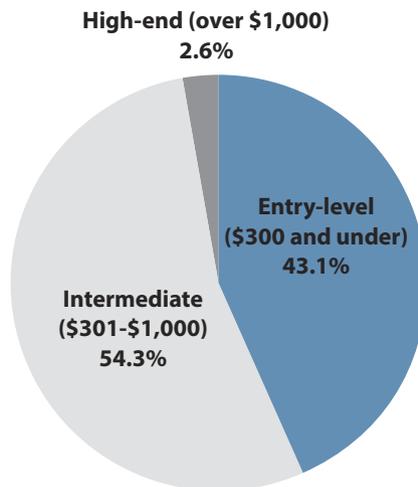
In addition to ever-advancing user friendliness in design, the dropping price-point of these systems was noted as a major factor in their popularity. As Wesley Edwards of Draisen Edwards Music notes, "By becoming more affordable more customers are interested in switching to wireless." The flipside of that consumer frugality is that many expect more than those "more affordable" systems are providing. Says Q Systems Music & Sound's Don Williams: "Customers desire multi-channel systems, but don't want to spend money on high quality systems."

It's truly a wireless network in nearly all elements of life out there these days – read on!

Compared to summer of 2016, sales of wireless microphone systems for your business are...



The majority of wireless mic sales at your store are...



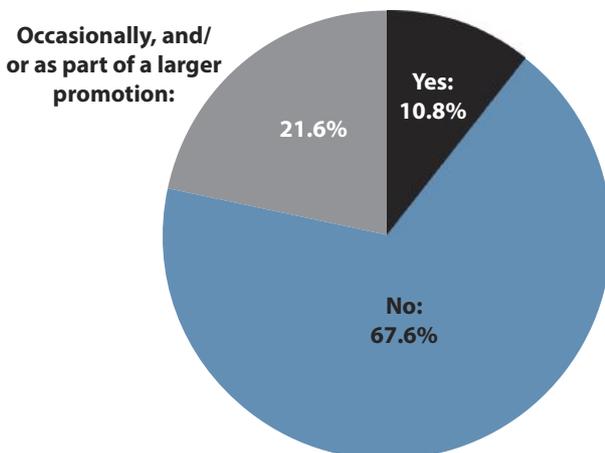
"In the past couple of years our customers are expecting their products to work consistently without interruption. This has allowed us to step up our product offerings and move away from budget brands. As a result, our total sales have increased in the wireless segment and our service calls for wireless issues have been reduced."

Paul Shuffield, Jr.
Shuffield Music Co., LLC
Arkadelphia, Arkansas

"\$300 and under really doesn't get most people what they need. We cater to a large church demographic and they need reliability.... our normal sale to them is in the \$600 to \$1,000 price range."

Tim Bascom
Morgan Music
Lebanon, Missouri

Do you engage in any promotions or marketing campaigns specifically targeted towards wireless mic end-users and, if so, what strategies have you found to be successful?



"Word of mouth from one church to another seems to be how most find out about us and wireless systems."

Paul Lewis
Lewis Music Store
Kissimmee, Florida

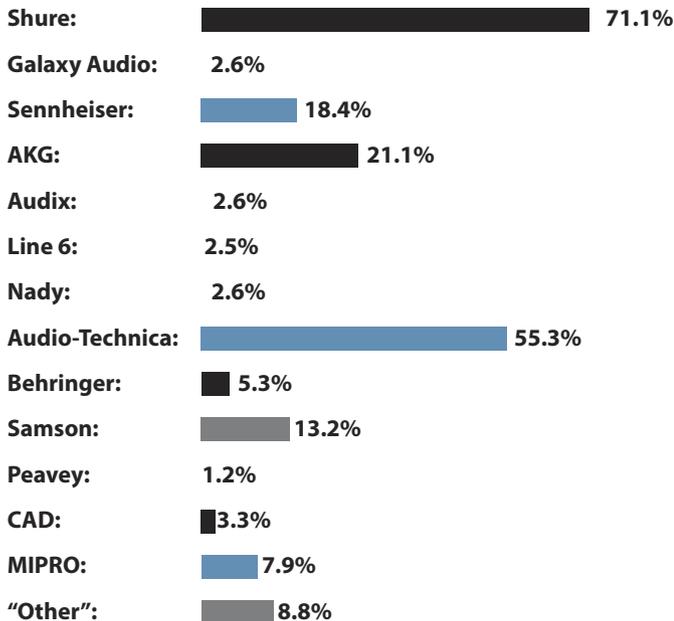
"I sell them as an addition to the mic systems I design."

Kimric Smythe
Smythe's Accordion Center
Oakland, California

"We offer a larger discount for any second system purchased."

Wesley Edwards
Draisen Edwards Music
Anderson, South Carolina/Atlanta, Georgia

What brands of wireless microphone systems are selling best for your store?



(The "other" brands mentioned most frequently were, in order: Audio 2000 and Electro-Voice)

"It seems like model numbers are changing much quicker due to the FCC channel assignments for wireless mic manufacturers."

David St. John
 Gard's Music, LLC
 Glendora, California

How would you describe the "typical" wireless microphone system consumer?

"Our typical purchase is for school and churches. We do installs."
 Spidey Mulrooney
 The Music Shop
 Southington, Connecticut

"80 percent of our wireless business is institutional."
 Mike Kay
 Ted Brown Music
 Tacoma, Washington

"Middle aged, moderately experienced, smaller venues, and churches (less than 1,000 people)."
 Ronn Marriott
 Long and McQuade Musical Instruments
 Windsor, Ontario
 CANADA

"Middle-aged church customers."
 Don Williams
 Q Systems Music & Sounds
 Hobbs, New Mexico

"Retired, does gigs for retirement villages."
 Len Henderson
 Binary Music
 Cleveland, Queensland
 AUSTRALIA

"Gigging musician, some intermediate level [experience], ages 20 and up. Purchasing for live sound usage."
 Paul Durand
 Family Piano Company
 Waukegan, Illinois

"Most of our sales come from the church market."
 Brian Higgins
 Bill's Music House
 Baltimore, Maryland

"We have a large church clientele... also the local school systems, so we have 'serious' buyers who don't mind spending extra money to ensure that they get what will work for them the best. And we actually sell these systems. We don't just put them on display and hope somebody buys one."

Tim Bascom
 Morgan Music
 Lebanon, Missouri

"45 years old and up. Mostly churches and clubs tend to purchase a wireless handheld."
 Kasey Armstrong
 Barker's Music
 Modesto, California

Have you been noticing any major trends with respect to wireless mic sales, either on the supplier or consumer sides?

"People like hand-held mics the best!"

Joe Nathan
Consignment Music
Memphis, Tennessee

"More digital units."

Jeff Hashbarger
Jeff's Morrell Music Shop
Kingsport, Tennessee

"It seems like model numbers are changing much quicker due to the FCC channel assignments for wireless mic manufacturers."

David St. John
Gard's Music, LLC
Glendora, California

"People want smaller and more simple. More and more people are wondering why they can't just plug in a Bluetooth dongle to their speaker/sound system/home stereo, and another dongle into their mic. 'Why do I need this box, and this power cable, and this other cable, and what is channel/frequency?!'"

Michael Santender
Instrumental Music Center
Tucson, Arizona

"Consumers are looking for more quality in the products they purchase. They want something they know will work. Inexpensive systems have issues with durability and reception and consumers want to move away from that. There is nothing more frustrating than having a mic drop signal in the middle of a worship service or performance."

Paul Shuffield, Jr.
Shuffield Music Co., LLC
Arkadelphia, Arkansas

"There is nothing more frustrating than having a mic drop signal in the middle of a worship service or performance."

Paul Shuffield, Jr.
Shuffield Music Co., LLC
Arkadelphia, Arkansas

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Holiday Buying Guide

By Victoria Wasylak

It may only be September, but the holiday season never fails to creep up on parents – and stockists – somewhere between Halloween and Thanksgiving, causing plenty of harried shopping for both parties well into December. That's why *MMR* brings readers our annual Holiday Stocking Guide well before the leaves start to fall, giving you plenty of time to pick the best new products for your store. We've sorted gear by price, so you can ensure that you have the perfect gift for every budget on your shelves.

Under \$25

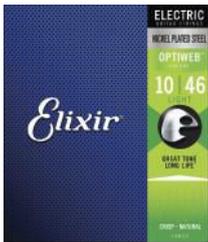


3D Lamps from AIM Gifts

AIM Gifts has expanded its line of acrylic, color-changing 3D Lamps to include over 35 different musical designs. Each

lamp is approximately 10"x4.5" on a base with rotating colored lights. \$14.98

www.aimgifts.com

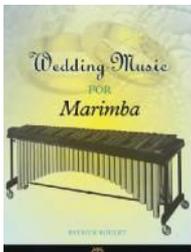


OPTIWEB Coated Electric Strings from Elixir Strings

These new nickel-plated steel electric guitar strings from Elixir Strings complete with a new OPTIWEB coating that offers a natural and familiar feel. This lightweight coating allows the strings to vibrate with less damping, and the anti-rust

plating on plain steel strings ensures longer tone life for the entire set. MAP: \$12.99

www.elixirstrings.com



Wedding Music for Marimba from Meredith Music

Meredith Music has released *Wedding Music for Marimba* by Patrick Roulet. Each piece has been arranged for both two and four-mallet marimba techniques to accommodate mallet players of different ability levels. The four-mallet arrangements are

playable on a 4 and 1/3 octave "low A" marimba, and the 2-mallet arrangements can be played on marimba, vibraphone, or xylophone. Titles include "Air on the G String," "Canon in D," "Jesu, Joy of Man's Desiring," "Sheep May Safely Graze," "Bridal Chorus," "Trumpet Tune," "Be Thou My Vision," "For the Beauty of the Earth," "Love Divine, All Loves Excelling," "Wedding March," "Rondeau," and more. \$14.95

www.meredithmusic.com



Power Grips from Dava

The Power Grips from Dava are the latest addition to the company's line of guitar picks, which feature Dava's exclusive rubber grip. The picks are made from delrin, making them thicker and more heavy-duty. The picks come in packs of six and retail for \$7.50.

www.davapick.com



The Wingman from Option Knob

The new Wingman is a foot-controlled effects pedal knob that allows players to replace any factory knob and gain real-time control over their effects parameters with their

feet. The knob can manipulate effects to unlock the full, hands-free potential of pedals. The new Wingman boasts a more compact wing design, a thicker shaft for added stability, and two shaft inserts (class and boutique) so it will fit any pedal. MSRP \$9.95

www.optionknob.com

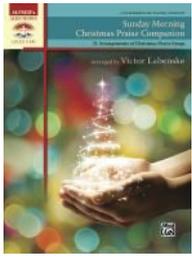


Gaffers Tape from American Recorder Technologies

This gaffers tape from American Recorder Technologies offers heavy-duty, 12 mil vinyl-coated cloth tape that has been designed specifically for the entertainment and music industry. With the tape's special natural rubber adhesive, the tape will not leave a residue once removed, and is also UV resistant and offers protection from abrasion and sharp edges. The tape is available in 50-yard, full-sized rolls and

8-yard mini rolls, as well as in seven different colors: black, white, gray, fluorescent green, fluorescent yellow, fluorescent orange and fluorescent pink. From \$7.99

www.americanrecorder.com



Sunday Morning Praise from Alfred Music

Alfred Music has released a new addition to the well-known Sacred Performer's Series called *Sunday Morning Christmas Praise Companion*. The book includes 31 arrangements of Christmas praise songs for the late intermediate or early advanced pianist.

The book includes a mixture of modern classics, recent carols, country music, and Contemporary Christian hits, and was designed as a practical resource of praise music for church pianists during the Christmas season.

Each piece includes an approximate performance time, and the book's comb binding creates a lay-flat book that is perfect for study and performance.

Titles include "All Is Well," "Almost There," "Arrival," "Bethlehem Morning," "Born Where the Shadows Lie," "Breath of Heaven (Mary's Song)," "Carols Sing," "Christmastime," "Emmanuel," "Emmanuel (Hallowed Manger Ground)," "Hallelujah," "Hallelujah (Light Has Come)," "Hark! The Herald Angels Sing with King of Heaven," "He Has Come for Us (God Rest Ye Merry, Gentlemen)," "How Many Kings," "I Heard the Bells on Christmas Day," "I Wonder as I Wander," "Joseph's Lullaby," "Joy Has Dawned," "Joy to the World (Unspeakable Joy)," "Let There Be Peace on Earth," "The Little Drummer Boy," and "Mary Did You Know?" \$24.99

www.alfred.com



Christmas Hits for Teens from Alfred Music

Alfred Music has released the *Christmas Hits for Teens* series, three new volumes of accessible arrangements written for teenage pianists. All three books were arranged by Dan Coates and are available for \$7.99

Book 1, which is for early intermediate pianists, includes the titles "All I Want for Christmas Is My Two Front Teeth," "Away in a Manger," "Deck the Halls," "Feliz Navidad," "God Rest Ye Merry Gentlemen," "Hark! The Herald Angels Sing," "Joy to the World," "O Christmas Tree," "Rudolph, the Red-Nosed Reindeer," "Santa Claus Is Comin' to Town," and "Toyland."

Book 2 includes nine graded selections for intermediate pianists, such as "Angels We Have Heard On High," "The Christmas Waltz," "Frosty the Snowman," "Jingle Bell Rock," "O Come, All Ye Faithful," "O Little Town of Bethlehem," "We Wish You a Merry Christmas," "What Child Is This?" and "Winter Wonderland."

Book 3 offers eight graded selections for late intermediate pianists, including the titles "The First Noel," "Good King Wenceslas," "Have Yourself a Merry Little Christmas," "(There's No Place Like) Home for the Holidays," "I'll Be Home for Christmas," "It's the Most Wonderful Time of the Year," "O Holy Night," and "Up on the Housetop."

All books in the *Christmas Hits for Teens* Series are available for \$7.99.

www.alfred.com

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Matthew Strauss Signature Sticks from Promark by D'Addario

Promark by D'Addario has released two signature sets of drumsticks by Matthew Strauss. They feature a long, arrow-shaped tip for enhanced surface contact with the drumhead and a full-bodied tone. The 3" taper and persimmon construction give this drumstick a nimble feel with ample rebound. MAP: \$27.00 They also feature a small, injection-molded nylon disc tip that creates a bright tone and rhythmic clarity from the drum. Both the short front and rear tapers give a forward-balanced feel that propels the momentum of the stick. MAP: \$29.99

www.daddario.com



DIGIT III Multi-function Bluetooth Remote Control from AirTurn

The DIGIT III Multifunction Bluetooth Remote Control from AirTurn, Inc. offers many different functions in one device: presentation, page turning, camera control, video control, iTunes and other multimedia control, assisted technology controls, and home recording studio control. The remote is rechargeable and can be connected to a strap or a lanyard, and also is fully customizable for special control situations using an iOS app. Users can connect the remote to most phones, tablets and computers. Price: \$39

www.airturn.com



Black Belt Cases from TKL

TKL Cases has developed new models of its lightweight, strong and affordable Black Belt line of soft cases for "Parlor" (¾ and ½) student-size guitars and ukuleles. These cases are affordably-priced and feature TKL exclusives like a rug-

ged T-Cord 600 exterior, Cushion-Soft lining, Cellulair protective padding, Providence Forge zippers, and a comfort-Grip Series I handle. Available models include #4675 Traditional ¾-size guitar case, #4650 Traditional ½-size guitar case, #4649-S Traditional Soprano Uke case, #4649-C Traditional Concert Uke case, #4649-T Traditional Tenor Uke case, and #4649-B Traditional Baritone Uke case. Prices start at \$39.95

www.tkl.com



Airboard Jr. from Hohner Kids

The Hohner Kids Airboard Jr. is a keyboard made for children five and older that is easy to hold and play. The device does not require batteries, wires, or computers, and requires minimal breath to activate its built-in reed plates and responsive keys. The 25-note keyboard comes with a color-coded songbook and a padded carry case. MSRP: \$50.

www.kidshohner.com



Hohner Ozzy Osbourne Harmonica

The M666 Ozzy Osbourne Harmonica from Hohner is a professional-grade, German-made harmonica that was designed for both collectors and players. Fans have the chance to win a limited-edition autographed harmonica that has been played by Ozzy if they can find one of the 50 Golden Tickets that have been placed randomly around the world. MSRP \$95.

www.us.playhohner.com



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www.bravoreeds.net

auxiliary input allows quick connection to any additional audio device.

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www.yorkville.com



New Loog Guitars

These new Loog guitars, which are designed for children three and older, come fully assembled and ready to play. Each guitar includes a new app that feature video lessons, chord diagrams, a tuner, and a digital songbook with songs from artists like The Beatles, The Rolling Stones, Taylor Swift, and Bruno Mars. The Loog has a street price of \$79. In addition, the Loog Pro is an upgraded version of

the original Loog and uses a new pickup, a new all-maple neck, a new bridge and other enhancements that dramatically improve its sound, intonation and playability. The Loog Pro is available in acoustic and electric models, which retail for \$179 and \$199, respectively.

www.loogguitars.com



EHX Cock Fight Plus Pedal from Electro Harmonix

The new EHX Cock Fight Plus is a rugged and lightweight pedal that features tone of the original Cock Fight, but with two different filters: a traditional wah pedal filter and a formant filter used for vowel sounds. The pedal also features a traditional rack and pinion style operating mechanism, and a lively fuzz section that can be added before or after the filter section, or taken out of the signal path completely. \$123.50

www.ehx.com



Infiniti Hard Rubber Mouthpiece from Bari Woodwinds

These new hard rubber mouthpieces from Bari Woodwinds offer a broad sound and great projection with optimal control. The mouthpieces offer easy playing at the altissimo and lower ranges and are CNC machined from premium materials. From \$155.95

www.bariwoodwind.com



Rockwood Drum Kit from Hohner Kids

The Rockwood Drum Kit from Hohner Kids is the perfect starter set for children, featuring great-sounding and tunable wooden shells, with double braced hardware for added durability. The drums are the right sizes for kids (16", 10", 13", and 12" snare) and comes with stickers to customize the drum set. MAP \$199.99

www.kidshohner.com

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QStrip from Tech 21

The QStrip from Tech 21 is a recording console offers 100% analog MOSFET circuitry and provides the warmth and girth tones like vintage consoles. The console offers a convenient DI format and four bands of pro-audio-quality equalization - two parametric mid bands and high and low shelving filters. Other features include 1/4-inch output with switchable +10dB boost, an optional power supply (Tech 21 Model #DC4), custom actuators, and all-metal housing. MSRP: \$350

www.tech21nyc.com

Under \$1,000



Vector FS8 from ISP Technologies

The Vector FS8 from ISP is a cabinet that combines a powered guitar cabinet with the Full Spectrum Guitar cabinet/floor monitor. The cabinet features a 175-watt true RMS (350 watt peak) bi-amplified power section, a 8" Beyma woofer, and a built-in power amplifier. The FS8 also offers guitar cabinet mode and full spectrum mode, and can deliver up to 122db SPL peak output level.

The device is designed for dual use, providing amazing tone for players using a digital guitar processor that incorporates a Speaker Sim output, or, with the flip of a switch, the FS8 becomes a guitar cabinet for players who prefer using a pedal board or guitar preamp.

The device is built in the United States from 15mm Baltic Birch with a Poly-urea spray-on finish and weighs 23 pounds. MSRP: \$699

www.isptechnologies.com



The ProStudio 4825F from Bittree

The new ProStudio series of audio patchbays from Bittree includes the front-programmable ProStudio 4825F, which is the first-ever patchbay designed specifically for pairing with transportable 500 Series modular chassis.

The PS4825F offers 48 TT (bantam) connectors in a 2x24 configuration, with DB25 rear connectors for interfacing with Avid ProTools and Tascam gear. The PS4825F also features gold switching contacts that are welded and electrically bonded to the spring leaves, professional-grade shunts, and designation strips. MSRP: \$625

www.bittree.com



Black Panther Snare Drums from Mapex

The Black Panther Design Lab series snare drums from Mapex are professional-level snares that were engineered using our Concept Hybrid process.

The Equinox 14" Snare features a North American maple shell, reinforcement rings, the classic styling of single-flanged hoops, and the articulation needed to hear the subtlest drum notes. The Heartbreaker 14" Snare is constructed of an all-mahogany shell and reinforcement rings and combines the darker sound rock classics with today's more alternative styles. The Cherry Bomb 14" and 13" Snares are optimized versions of the original Cherry Bomb snare and feature a medium-thick cherrywood shell that absorbs higher overtones for a warm, focused tone. MSRP starts at \$725

www.mapexdrums.com



LMVOE4 Violin Outfits from H. Jimenez Instruments

H. Jimenez Instruments has released the LMVOE4 outfits, full-size violin outfits for new violinists. The package includes a specially designed violin, composite horsehair bow, and hardshell case, while the violin itself features an Amber varnish with ebony fittings, heart-style pegs, a carved solid spruce top with inlaid purfling, Prelude strings, an Aubert bridge, and a black composite Artino Bow with horsehair and nickel silver stick wrap. MSRP: \$679

www.hjimenezinstruments.com

 A black box for ReedGeek reeds with gold bells on a red ribbon. The text says "Give the gift of better reeds." and "The 'Black Diamond' by REEDGEEK". A photo of David Sanborn playing a saxophone is in the bottom right.

reedgeek.com

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"It's the only reed tool that's ever worked for me."
-David Sanborn
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Yamaha Clavinova CSP-150 and CSP-170 digital pianos

The new Yamaha Clavinova CSP-150 and CSP-170 digital pianos are the world's first instruments that can scan audio songs in the user's music library on a smart tablet, analyze the chord structure and produce a piano score taught via interactive "Stream Lights" above each key.

The new instruments use the game-like elements that inspire users play their favorite songs with original artist recordings and perform increasingly complex arrangements, all while removing typical, boring techniques.

The CSP is the first Clavinova where the majority of the features are accessed through a tablet device via an exclusive app called Smart Pianist. The app's unique Audio-to-Score function analyzes iTunes music files that already reside on an iPad and then generates a piano accompaniment and a chart of chord symbols for those songs.

Players will see this displayed on the device, and as the selected song plays, Stream Lights (a ladder of four cascading LED lights above each key) will illuminate in rhythmic sync with the song's tempo, beginning with the light farthest from the key, again adding to the game-like features of the CSP. In addition, this method allows players to independently learn how to play any song that they already know.

Users can adjust the complexity of the accompaniment via settings that determine how many notes are required in each hand, and whether arpeggios or other piano techniques are called for. After playing a song at a basic level, they can they re-try the song with a more advanced treatment.

About 100 popular and classical songs by the likes of Adele, Sting, Elton John and Coldplay are built into the app, as well as 303 lessons by Beyer, Czerny, Hanon and Burgmüller.

Users can also both the melody line and accompaniment for these songs and lessons with the touch of button on the iPad screen.

Sounds from both the Yamaha CFX and Bösendorfer Imperial are integrated into the CSP. From \$3,999.

www.yamaha.com



New SQ1 Series from SONOR

The new SQ1 series from SONOR offers birch shells and SONOR's new Sound Sustainer technology. The drum set features four exclusive matte lacquer finishes. Prices start at \$2,299.

www.us.sonor.com



The Gold Lacquer Compact/Mini Tuba from OPUS Musical Instruments

The gold lacquer Compact/Mini Tuba in B flat (Model 972LR-Bflat) from OPUS Musical Instruments features a Cupronickel tuning pipe, a 304mm (12") bell, a 18.9-19.9mm (0.748"-0.787") bore, and is 635mm (25") long. Price: \$4,800

www.usaopus.com



The Gold Lacquer Marching Tuba from OPUS Musical Instruments

The Gold Lacquer Marching Tuba (Model 952LR-M) from OPUS Musical Instruments features a cupronickel tuning pipe, a 482mm (19" bell, a 17mm (0.67") bore, and is 1092mm (43") long. Price: \$1,800

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EHX Loopers

The 45000 is a 4-track powerhouse SUPER LOOPER with a console-style layout for intuitive control. Each loop features four tracks and it delivers unlimited standard, reverse and variable speed overdubbing, speed control, stereo loop recording and much more. This looping tour de force also syncs to MIDI clock and saves directly to SD Cards.

Optional external Foot Controller.



The 22500 Dual Stereo Looper's loops can be locked to each other or run independently in free form. It lets you do verse/chorus switching in Sequential mode, or two-loop simultaneous playback in Parallel mode. A phantom-powered mic input adds convenience. The compact 22500 also includes 16 Drum/Rhythm tracks, or import your own!

Optional external Foot Controller.

With 12 minutes of stereo loop recording on 10 banks that remain in memory until you erase them, plus unlimited Standard, Reverse and 1/2 Speed overdubbing and an adjustable Fade Out mode, the 720 Stereo Looper packs plenty of power in a compact pedalboard friendly design.



Boasting 6 minutes of looping time, the super-affordable 360 lets you record, store and recall 11 loops. Single footswitch control of record, erase, undo-redo and unlimited overdubbing, plus a compact size and easy-to-use functionality, complete the picture.



electro-harmonix

WWW.EHX.COM

On a recent return flight from a trip visiting dealers and a couple of dealer sales events, I came across the *Washington Post* article by Geoff Edger's titled "The slow, secret death of the electric guitar and why you should care" (June 22, 2017). And like any of us I had to read on. We all agree that electric guitar sales have struggled since 2009 and acoustic guitar sales took the lead. But there have been signs of growth in the electric market. Does this mean we hit the bottom?

Conversation at our office always seems to center on, "What's the state of guitar playing and who's the next guitar hero?" This always sets off a flurry of responses from "teens don't want to play guitar" or "they're too busy with iPads and Instagram" to "EDM (Electronic Dance Music) is the preferred music" to the cringe-inducing angle of, "nobody wants to do what dad did." For any manufacturer of guitars or guitar products it's a conversation that happens very often in marketing and product planning meetings. No matter the new artist we promote and market on the internet, our consumer audience is very small compared to the global music listening audience. We're outnumbered.

There's no doubt the consumer buying habits have changed during the past ten years and reaching the younger consumer is challenging. I use my 16 year old, who is firmly in the digital world, as a good consumer demographic gauge. This year for her birthday she requested a camera – not the updated iPhone 7 with the fancy new camera system, but a Nikon digital camera with extended lens. The camera industry has seen an unprecedented decline the past decade with emergence of the iPhone and other smartphones, so I felt a bit of pride ordering and supporting a brand reinventing itself in a struggling industry. I have provided many different musical instruments to my daughter over the years, (and, yes, band rental for school), but nothing ever stuck. Just the other day she said, "I think I want to take guitar lessons." Maybe what's old is new is again?

Time to rise!

In Silicon Valley the term "pivot" is used a lot. Eric Ries, entrepreneur, blogger, and author of *Lean Start Up* defines Pivot as "making a change in strategy, without a change in vision." That sounds about right for the electric guitar and the MI industry. It's time for us as an industry to join together and create a movement for the electric guitar. The days of waiting for the cycle to come back around are gone and waiting only creates dust on the guitars that many dealers have hanging on their store walls. In a time of Snapchat, Instagram, sharing, posting, tweeting, and all-that-is-instant, we need to



By Scott Wunschel, National Sales Manager, EMG, Inc.

think "pivot." That's why I am calling for NAMM to form the Electric Guitar Consortium and get the great minds within our industry together to develop an action plan. The NAMM trips to Washington to advocate for music education are fantastic. The NAMM Foundation grants, (\$675,000 this year), are great for those recipients and their mostly educational programs. We need to think beyond the classroom and the halls of the Capitol. We need to reach out and grab the attention of the next generation of consumers. There are a lot of us in the electric guitar market that are doing some really cutting-edge marketing, so the talent pool is in place. And because I'm throwing this all out there I have a few ideas to get the conversation going.

Hit the road, Jack

Plan a national tour to promote the electric guitar. Plan stops at high school campuses and roll out guitars, have performers and talk about playing guitar and how it changed their lives. Not the John Lennon Educational Tour bus town hall, but a rocking 30 minutes of pumped up music and information that speaks to the audience. Have local dealers on hand to sign up new students, give information, show guitars, and, who knows, maybe even sell a guitar!

Relatable personalities

We need spokespersons that consumers can relate to. Hey, I love Bernie Williams. I'm a baseball fan and relate to a five-time All Star with a career 297 batting average who is passionate about playing guitar. But ask anyone under 40 who Williams is and they'd likely have to go to Google. How about Jack Black ("School of Rock"), Jared Leto (30 Seconds to Mars), Adrian Grenier ("Entourage"), or Daniel Radcliff (Harry Potter!)? These may be hard-to-reach stars, but a Hollywood personality who loves playing guitar and relates to the younger consumer base is what's needed.

Rally space

Some years back, up-and-coming teen artists went on tours across the country, doing abbreviated shows in malls. These were huge successes with incredible crowds showing up and launching the careers of many artists. Malls across America are dying, but they have a couple of key components: space and parking. With the right talent and planned events, malls can handle the turn out. What mall wouldn't want the opportunity for more traffic? Have local dealers set up booths to support and have the ability to sell their products and services. Think of a traveling guitar show with local dealers showing goods and services.

“Our consumer audience is very small compared to the global music listening audience. We’re outnumbered.”



Scott Wunschel

Hollywood is open

Speaking of Hollywood how about we get close with the movie makers? Some product placement in movies is great marketing. Pepsi, Coke, Budweiser, and the like have been doing it for decades. With the rise of Netflix, Hulu, and Amazon in the movie making business the platform is ripe for marketing. The “School of Rock” movie resulted in a spike in lessons and purchases. It even spawned the creation of The School of Rock teaching and performance schools. That’s just one movie, 14 years ago that got kids interested in playing an instrument.

Just relax

Perhaps the electric guitar market is just going through a market correction phase. After all, I’ve seen electric guitars are still selling firsthand at dealer events this year. There’s also the fact that Guns & Roses, U2, and Metallica – bands that are guitar centric – are the three top grossing tours of 2017. Maybe, like the golf industry, we’re slowly rebounding from a period of sluggish sales, and brands are starting to show signs of success adapting to marketing to the iGeneration and Millennials. Music stores seem to still have fairly strong lesson traffic that (if anything) pays the rent each month.

Maybe the future *is* bright and, as we’ve seen for years, the cycle will return. Even some data suggests electric guitar sales have increased while acoustic guitar sales have fallen in 2016, which would be a reversal from the past three years or more. Maybe we’re seeing the light at the end of the tunnel.

Making hay

It’s a lot to take in and talk about, and I do with many dealers. From those who are selling electrics in record numbers to many who have guitars on their walls going on two years old, they all have a point of view on the subject. We deal with hobbyists and discretionary income, which is key in purchasing decisions. So if there’s a window of opportunity to reach out to consumers, why not charge forward with a global campaign to “Go Electric?” It’s going to take more than a guitar hero to lift the electric guitar – it’s going to take an industry. Our biggest trade show is coming, which represents a perfect time and place to kick off a movement. This is not the slow death for the electric guitar. It’s the moment for a revival, a comeback, a renaissance, or, as they say in the Valley... a “pivot.” **MMA**

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Disaster and the Unique Benefits it Can Bring

By Menzie **Pittman**

It was just before 7 PM on Friday night: the countdown to the summer Rock Camp Concert had begun. I was so excited, as I finally had a two-hour window for my first hot meal of the week. The final rehearsal wasn't until 9 PM, so I thought a break would be nice. That's when the calls came flooding in...

First, I heard from a friend who called to caution me about a tornado warning that was issued for our region. I looked outside but where I was, there was no rain – only funky greenish skies. Then the phone rang a second time, and this time it was from my manager. **His opening words ring ominously in my ears still: “Hey, we have a problem and it’s beyond Code Red.”** To an owner’s ears those words can mean only three possible things: personal injury, fire, or flood. It was, of course, the third.

Although not a direct hit, the tornado had pulled the stunt of choosing to visit and shop for a bit on Main Street on the weekend of our biggest event of the year! My manager shared that there had been a torrential downpour, and so much rain had fallen so quickly that the water management system in the town couldn't process it. Every drain in the town had backed up and our basement had severely flooded to the tune of three feet deep in the ramp area which translated to four inches deep in the basement area of the entire building where we have our Listening Room, @4410, and where we were to host our big weekend show in one day. Translation: no hot meal tonight.

My Second Surprise

The second surprise the storm brought was more pleasant than the first. By the time I arrived at the store with my shop-vac in hand, I walked in only to find four other families already there with their equipment working on removing the water. Picture this: everyone just plugged in and attacking the problem.

This gave me time to coordinate with the property manager and building owner. Fortunate for CMC, I have a close friend and customer who so happens to be in the construction business. He also generously showed up to help. We were able to get an emergency extraction crew there in just over three hours. Working tirelessly beside that professional crew for the next five hours, the music families, their kids, and our staff all pledged to be ready for a 9 AM dress rehearsal. When I left at 2 AM, I walked outside to see a town police SUV; they were surveying the various buildings. It was truly comforting to know that we were all in this together. Thankfully, the extraction crew continued to work throughout the night and into the morning. Amazingly, we were ready for the dress rehearsal by 9 AM the next morning!

An Owner’s Reality, and the Truth About Small Business

As the owner, my problems will continue for weeks on end. Disaster doesn't care that my manager and I haven't had a day off for weeks; it does not care that I have to get my daughter back to school in Nashville this week or that I have a twelve-week-old, cute but needy puppy. Disaster doesn't care if our biggest event happened or not. As a matter of fact, it does not care that we jump right into rental season this week with its own unique demands. Adding insult to injury, disaster quickly reminded me that we are a two-location business by tapping me on the shoulder with a storm related, dry wall issue in the other store. Without a doubt, disaster

shows no considerations! But remember the construction friend I referred to earlier... you already know he's there for me. He is aware that we, as a small business, help his grandson progress with his musical interests. Therefore, he is an automatic stakeholder.

Picture This:

Just for a moment picture a former DEA agent on his hands and knees shop vac-ing water for hours on end. Envision the two of us at dinner two days later after the show – the show where his son's band was so incredibly outstanding that they literally brought people to tears with their performance. Imagine our discussion about his son's opportunities at Belmont University, and how we intend to help him thrive in Nashville. Visualize two brothers helping with every detail of clean up, and as they leave late to go home, exchange these words: “We will see you at 9:00 to rehearse the final details of the set.” Humorously picture what we refer to as “the second flood:” my daughter's tears when we discussed the possibility of having to cancel the show. I actually stood up better against the tornado.

A Different Way of Thinking

These are the gifts disaster brings us: the gift of the realization that we are all in this together. Disaster illuminates the gift of unity. Disaster makes us pause, granting us the opportunity to lead. It presents a puzzle – one that allows us to use our leadership skills to resolve issues. It makes us take stock of all aspects of our businesses. Disaster sheds light on how clever insurance companies are by forcing us to review fine policy details, thus sharpening our legal acumen. Yes, disaster brings many gifts.

In Closing...

Make no mistake. I am completely inconvenienced by this recent weather-related event. It will mean weeks with no break. It creates extra calls, and extra coordination on top of an already overbooked calendar. It adds more stress to an already stressful routine. But more importantly, disaster held up a mirror and gently reminded me that the worst circumstances bring out the best in people, and if you give, you will receive when it is most needed – definitely a good thought to keep in your back pocket. I need to mention... a bit profound, a little ironic but also timely: the last song of the concert was James Taylor's, “Shower the People.” **MMR**



Menzie Pittman is the owner and director of education at Contemporary Music Center in Virginia (CMC). Following a performance and teaching career spanning more than 32 years, he founded CMC in 1989 and continues to perform, teach, and oversee daily operations. He has 50 years of musical experience as a drummer and drum instructor. Menzie is a frequent speaker at NAMM's Idea Center, and a freelance writer for MMR's “Small Business Matters” column.

Playing Matchmaker

How GluBoost's MasterTint Became a Must-Have Accessory By Victoria Wasylak



There's a long list of situations that could constitute a musician's "worst nightmare," but among them, chipping the glossy, radiant finish from a beloved guitar (or whatever it is you play) is a standout.

And Rick Rosenberg, owner of groundbreaking MI accessory company GluBoost, knows just that. Since 2013, GluBoost has been developing, manufacturing, and selling the MI accessories that everyone has needed but wasn't sure where to find. The company's lineup of products ranges from MasterGlu for instrument repairs, to the newest addition, MasterTint, which fills in cracks and dents in instruments with a spot-on color match.

After answering a significant amount of calls about GluBoost users wanting to see a product that could add color to instruments, the company got to work. The result of the two-plus-year efforts would be MasterTint, an innovative new tool to help repairs and restorations to instruments invisible with MasterTint's color-matching cover-up.

"We started working on MasterTint around late 2014. Calls would come in from guys loving the brand and products exclaiming 'we'd love to see the ability to add color,'" Rosenberg says. "Finally, at the suggestion of a few top techs, I embarked on the mission to create this extension to the line. And it was a long haul with a lot of testing and a lot of failures until we achieved the correct chemical compositions to work with our products, to work to our standards, to be stable and reliable, easy to use, and most importantly beautiful looking."

It sounds like a simple problem and a simple procedure, but before the introduction of MasterTint, colormatching almost never really, well, matched. Rosenberg broke down the old process for colormatching and repairs that often left musicians unsatisfied:

"Traditionally, customers would come in to get a setup or some other work done on the guitar. Color matching, being difficult to say the least, was rarely offered. Now, the repair tech can offer a perfect match and not have to then spend heavy time doing it. In the past, techs would do a drop fill with no color, or a very poor match using thin liquids, or a magic marker, or try some other method. The results were very noticeable and honestly, somewhat unprofessional.

"Customers are never happy to hear a tech say that they could do a drop fill, but the natural wood will still be visible or there would be a clear blob of fill between the pushed down ding and the top coat leaving the repair still standing out. And even if it could be done, because techs have always had a tough time getting colors down with the few products they have available, it's difficult for them to justify the cost in terms of wasted product and time. So they might often 'just say no' to color matching."

GluBoost, thankfully, provided a long-awaited solution with MasterTint, but not without a fair amount of time developing a product that could actually get the job done.

"It took over two years of testing and development. All along, I wanted to have a line of products that would be an ideal complete repair solution for repair shops and builders," he adds. "Now, we open the door to perfectly matched, original finish repairs with absolutely no visible evidence that a repair was ever done. I worked diligently on this project including the non-stick mixing palette and accesso-

ry items for the brand, and it was a very big undertaking -but also a success."

Now in 2017, GluBoost offers three variations of the product - MasterTint Vintage, MasterTint Modern, and MasterTint Black and White - to match the exact shade of the instrument that needs a touch-up. Each kit comes with spatulas for dispensing the formula and a nonstick mixing palette.

"It's a very versatile product and can be used in a variety of ways. But the most common way would be if you had a ding or a dent on the guitar, you would take some Fill n' Finish or some MasterGlu and place some down on a mixing palette, and then add the MasterTint color of choice," Rosenberg explains. "You can then add additional colors to custom match any finish blending to match hue or shade. The products are very concentrated so not much is needed. The hues we have chosen are of the highest quality, are incredibly accurate and really just stunning. For example, MasterTint red matches the Gibson ES-335 red - absolutely bullseye's it to a T. All of the colors are just beautiful, really incredible. Now, with the ability to add rich, true color and match the finish perfectly without time sucking layering, you get just about 100 percent unnoticeable and much faster repairs across the board."

An unexpected bonus of MasterTint, however, is that mom-and-pop businesses can use it (as well as many other GluBoost products) as add-on services in their stores, therefore giving them another leg-up on Internet retailers.

"One of the things that I wanted to do was to give the brick-and-mortar people an advantage over internet retailers. MasterTint clearly does this because it's an added value service for clients," he says. "Stores now have a great set of add-on services, and can offer greater value to their clients. Additionally, as an added bonus, the store can repair their own floor merchandise, keep this showroom stock looking great, and take less of a hit on a dinged guitar."

MasterTint isn't the only recent addition to the GluBoost family; Finish Thin is also a new addition to the roster, offering a repair solution for filling in cracks or using as a stain sealer. The non-creeping wood finishing product is the new go-to for builds, restorations, and repairs, and comes in both a "thin" and regular options. GluBoost has also expanded into distribution to reach more stores and repair centers.

"We're working on additional products for repair and building. All of them are unique, superior, and truly standalone, and they all help techs improve their game," Rosenberg says.

And while there are always ways for GluBoost to continue branching out into the MI accessory world, Rosenberg doesn't think that making a "new and improved" version of MasterTint is one of them.

"Without any ego intended, I honestly don't think this can be done. I turned over every stone on this one," he admits. "MasterTint is fully loaded as the first commercially available powdered color additive - and it's really changing the whole repair game."

Because if there's something that Rosenberg and GluBoost understand, it's that sometimes, it's the smallest, most unexpected details that can go the extra mile - or measure - on an instrument. **MMA**

PRO AUDIO



Sennheiser MKE 2 Elements Microphone

Sennheiser's new MKE 2 elements microphone offers high-quality sound recording for GoPro's HERO4 Black and Silver cameras, complete with protective housing and replaceable windshield. An internal umbrella diaphragm protects its acoustically active membrane, and a watertight connection with the camera's protective housing makes the microphone ready for use, whether wet or dry.

www.en-us.sennheiser.com

The iRig Pro I/O from IK Multimedia

The iRig Pro I/O from IK Multimedia is a pocket-sized mobile audio/MIDI interface that allows users to connect to their mobile devices or computers to record 24-bit/96kHz pro-quality audio and MIDI tracks on the go. The multi-color LED indicator visually optimizes the input gain level and monitors the input signal to prevent clipping, and a 48V phantom power switch for powers active ribbon microphones. The iRig Pro I/O's MIDI input and output ports offer connectivity with MIDI keyboards, controllers, and synths to record MIDI tracks, control virtual instruments, use control surfaces, pedalboards, and connect outboard sound modules. The device can use batteries or USB power, and can also charge connected mobile devices with its new DC in port.



www.ikmultimedia.com

DRUMS & PERCUSSION

Jack DeJohnette HHX Shimmering '75' Ride

Sabian has released a limited edition HHX Shimmering '75' Ride to commemorate jazz legend Jack DeJohnette's 75th birthday. Triple-hammered – with a heavily hammered bell – and buffed for shimmer and glassiness, the Shimmering '75' was designed to Jack's specifications and is medium in weight.



www.sabian.com

Natal Café Racer Drum Set from KMC

The Natal Café Racer drum set from KMC is now available in the United States market. The drum set is the industry's first tulipwood production drum set, featuring a six-ply tulipwood shell that produces a warm, buttery tone and has wide tuning range and excellent projection without harsh overtones. Café Racer kits are available in three sparkle lacquer finishes: British racing green, champagne sparkle, red sparkle with gray sparkle.



www.kmcmusic.com

Color Sound 900 Cymbal Set by Paiste

South African drummer Aquiles Priester has announced that he will be touring with American metal band W.A.S.P. on their 25th Anniversary World Tour using his new 18-piece cymbal set from Paiste.



www.paiste.com

AMPLIFICATION

Supro Statesman Amp

The Statesman from Supro is a 50W channel-switching amp with reverb that combines the vintage Thunderbolt and modern Comet models in one piece of equipment, while also adding an all-tube effects loop and other performance-friendly features.



The amp features two distinct all-tube preamps that can be independently selected or run simultaneously, dubbed the "Thunderbolt preamp" (red channel) and "Comet preamp" (blue channel). Other features include switchable tube-driven spring reverb and effects loop, switchable tube-driven spring reverb, and a black rhino hide tolex with gold faceplate. The amp is available as a 1x12 Black Magick-sized combo or as a compact head, and comes equipped with 16-ohm, 8-ohm, and 4-ohm speaker outputs.

www.suprousa.com

PRINT & DIGITAL

Turn the Beat Around, A Drummer's Guide to Playing "Backbeats" on 1 & 3

Alfred Music has released Paul Wertico's, *Turn the Beat Around, A Drummer's Guide to Playing "Backbeats" on 1 & 3*, a book that examines "backbeats" in a new light. The book provides drummers with innovative ways of expanding groove vocabulary, solidifying time, and mastering coordination and limb independence. In the book, Wertico names these reversed beats frontbeats. Price: \$19.99



www.alfred.com

The Drummer's Lifeline: Quick Fixes, Hacks, and Tips of the Trade

Alfred Music has released *The Drummer's Lifeline: Quick Fixes, Hacks, and Tips of the Trade* by Peter Erskine and Dave Black. The book offers practical solutions for various drumming situations, and includes over 80 practice, performance, recording, gear, and industry tips, care and maintenance solutions, music business advice, warm-up exercises, Instructions on choosing, changing, and tuning drumheads, and a glossary.



www.alfred.com

Spinal Tap: The Big Black Book

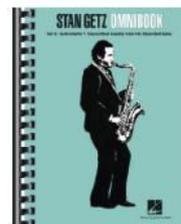
Hal Leonard has released *Spinal Tap: The Big Black Book*, a collection of memorabilia and biographical information on the band Spinal Tap. From promo posters and ticket stubs, to the renowned *Stonehenge Napkin* and *Smell the Glove* album cover, the book captures the quintessential Spinal Tap experience. The book also comes with tracklists from every record and iconic photographs of the band and rockumentary filmmaker Marty DiBergi.



www.halleonard.com

Stan Getz - Omnibook

The latest installment from Hal Leonard *Omnibooks* offers musicians the chance to play the recordings of saxophonist Stan Getz. This volume includes 54 Getz songs transcribed for all B-flat instruments, as well as helpful chord symbols, metronome markings, record information, and a biography of Getz. Songs include: "All the Things You Are," "Autumn Leaves," "Billie's Bounce (Bill's Bounce)," "Blue Skies," "Come Rain or Come Shine," "Con Alma," "Desafinado," "Funkallero," "Garota De Ipanema," "I Remember You," "Night and Day," "A Night in Tunisia," "One Note Samba (Samba De Uma Nota So)," "Pennies from Heaven," "Quiet Nights of Quiet Stars (Corcovado)," "Stella by Starlight," "The Way You Look Tonight," "Where or When," "Yardbird Suite," and other tunes.



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ACCESSORIES

PEDpro from AirTurn

The PEDpro from AirTurn, Inc. is a Bluetooth wireless foot switch that provides dual control for most tablets and computers. The device can be easily updated and customized with the AirTurn Manager software, and users can change what singles it sends, how often and adjust battery life. Over 100 software apps support the use of the PEDpro.



www.airturn.com

The Mouthpiece Manager by Rovner

Rovner has debuted The Mouthpiece Manager, a small stand made to hold up to 12 clarinet or sax mouthpieces of any size. Ideal for any instrument workshop table, the stand is hand washable and stackable when not in use. MSRP: \$24.95



www.rovnerproducts.com

Floyd Rose Dead Arm

The new Dead Arm from Floyd Rose is a built-in kill switch on a retrofitting FR tremolo arm. For the first time, this device will be integrated into the tremolo arm so that the players can keep their picking hand in one location to both perform tremolo dives and cut the signal. It is made of durable steel and features the "new-style" tension cap.



www.floydrose.com

Mojotone Quiet Coil Pickups

Mojotone Quiet Coil Pickups are hum-cancelling, single coil (Strat, Tele P90) sized pickups designed to achieve true single coil tone. These pickups can both solve the 60 cycle hum problem and deliver a vintage tone, making them perfect for any shop that offers pickup installs.



www.mojotone.com

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KAHUNA UKULELES

The wonderful, wonderful ukes are here! New Felix, The Cat™ line of ukuleles features special artwork by Felix cartoonist, Don Oriolo!

FELIX The CAT by **ORIOLO**

Kahuna Ukuleles is a division of AP International. kahunaukes.com

FRETTED

Felix the Cat Ukuleles from Kahuna Ukuleles

The new Felix the Cat line of ukuleles from Kahuna Ukuleles offers an expanded line of soprano instruments features four designs of the legendary cartoon cat. These ukuleles were designed in collaboration with Felix artist Don Oriolo and Oriolo Guitars. Now that Don and Oriolo Guitars are teaming with veteran manufacturers AP International (Floyd Rose), the popular feline figure will adorn their quality Kahuna instruments.



www.kahunaukes.com

New Models from Amahi Ukuleles

Amahi Ukuleles has released the UK225 and UK445 ukuleles. The UK225 offers a satin-finished spruce top and mahogany back and sides with red tortoiseshell binding. The UK225 is available in soprano, concert, tenor, and baritone sizing and has sealed, silver die-cast tuning gears.

The UK445 is a Bocote ukulele, now part of Amahi's Classic Series line of ukuleles. The UK445 is available in concert, concert with electronics, tenor, and baritone sizing, with sealed, silver die-cast tuning gears, shop adjustment, gorgeous satin finish, and herringbone binding.

Both models come with a deluxe padded gig bag.



www.amahiukuleles.com

Ortega Guitars Ben Woods Signature Model

The Ortega Guitars Ben Woods signature model was developed and designed under the flamenco artists' supervision and meets the same specifications as Woods' personal version. This special model includes a fishman Clasica Blend pickup system and is manufactured in Spain. Only 66 models are available worldwide.



www.ortegaguitars.com

Hohner HAG250 Guitar

The Hohner HAG250 is the perfect size and scale for a child's first guitar, and is highly recommended for children between the ages of four and eight. The guitar is 30" length and includes nylon strings and accurate intonation, making it the ideal first guitar. This model is a top seller year-round, and makes a great gift for the holidays. Attractive retail packaging will create impulse sales for your store. MSRP: \$60.



www.us.playhohner.com

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ACCESSORIES

**DPA Microphones d:screet
Microphone Clip**

DPA Microphones has introduced the new 4-way microphone clip to pair with their d:screet microphone series. The new SCM0013-B4-way clip will be on display at NAB 2017. While the d:screet microphones series are perfect for any situation where you need a hidden microphone, the new 4-way clip allows users to securely mount the microphone upwards, downwards, left and right, and has multiple cable management mounting options. With three point for cable attachment and multiple options for connectability (the clip is compatible with the d:screet 4060 series, Slim series and 4071 omnidirectional microphones), the new 4-way clip from DPA Microphones is what every professional speaker needs.



www.dpamicrophones.com

**Play-It Safe Disinfecting
System from HW Products**

The Play-It-Safe disinfecting system from HW Products is a kit that removes and kills potentially harmful germs. The kit includes a flexible microfiber applicator and a strong yet non-toxic spray. Players can apply a light mist of the spray to the applicator and insert into their instrument after playing to effectively kill and remove germs. The kit comes in a resealable plastic bag and is completely washable, and the applicator is sized for flute, clarinet, sax neck, mouthpiece, and recorder. The spray (which is included in the kit) is also sold separately for use with HW Pad-Saver and HW Brass-Saver products.



www.hwproducts.com

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www.whirlwindusa.com

BAND & ORCHESTRA



New Snare Drum from Majestic Percussion

The Prophonic 14x5 Brass Shell Snare Drum from Majestic Percussion is crafted entirely from 1mm brass, giving it a thin shell with a double beaded design for strength and a traditional look.

Other features include the Majestic Prophonic Multi-Link throw off system, die cast hoops, a unique combination of 4 different cable types, Remo Fiberskyn Diplomat batter head, and a Diplomat Hazy Resonant snare side head.

www.majesticpercussion.com

DJ & LIGHTING

ADJ Vizi Series 105W Vizi Hex Wash7 and 280W Vizi Q Wash7

ADJ expands its Vizi Series of professional moving head fixtures with the 105W Vizi Hex Wash7 and the 280W Vizi Q Wash7, both powerful wash units that offer WiFLY wireless DMX and motorized zoom.

With a 270-degree tilt range and a huge 630-degrees of pan movement (with the option to limit this to 540-degrees on the Vizi Hex Wash7), both fixtures have a wide field of movement, and can pan and tilt as needed.

The smooth variable electronic zoom allows the beam angle to be altered between a very tight 5-degrees and an evenly spread 55-degrees.

Equipped with smooth 0 – 100% master dimming for any selected color and speed strobing and pulse effects, these fixtures are ideal for energetic effects in nightclubs and concerts.

The Vizi Q Wash7 produces a huge amount of light output, with red, blue, and green LED elements that allow for full color mixing. Its white component means that the fixture can also produce stark white illumination when needed.

Featuring a combined LED output of 280W, the Vizi Q Wash7 is an extremely powerful fixture, perfect for large venues, touring, and large-scale one-off events.

On the other hand, the Vizi Hex Wash7 uses seven 15W HEX (RGBWA+UV) LEDs, which allows for an extremely wide color palette. An amber LED and UV component means that the fixture can create warm white washes or be used for nightclub-like environments. Both fixtures are also fitted with ADJ's WiFly EXR extended range wireless DMX system, meaning that they can receive and transmit DMX control signals wirelessly over a distance of up to 2,500 feet (line of sight).



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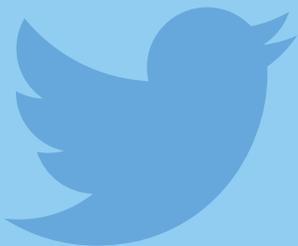
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By Dan **Daley**

We Sing the Guitar Electric

The values of vintage electric guitars have taken a hit in recent years, and electric guitar sales are down overall by about a third in the last decade. No less an authoritative voice than the *Washington Post* fretted in an article this past June about the “slow, secret death of the six-string electric.” In it, the venerable George Gruhn was quoted decrying the lack of guitar heroes, while the article’s author pointed, more practically, to the financial woes of the category’s two most luminous brands, Fender and Gibson (and to the fact that the big-box retailer who very name starts with the word “guitar” is so deep in debt that it refused to make an executive available for an interview if there were any questions about finances, as if that were its own allegory about the state of the electric guitar).

Has the electric guitar run its course as the iconic instrument of contemporary music? Probably, if for no other reason than that popular music itself has changed. Drake, Kanye West, Beyoncé, and Rihanna dominate the charts that once belonged to now-aging, guitar-toting rockers who, paradoxically, still top the concert-gross charts, where ticket prices are affordable mainly to the same once-young fans who saw them decades ago in their prime. (Irony +1: the same cohort that remains largely the buyers of expensive vintage axes.) A raft of bro'-country warblers notwithstanding, contemporary pop music these days makes little room for electric guitars in its backline, where backup singers, turntables, and synthesizers dominate.

But guitars require one thing that those other instruments don't to the same degree: you actually have to put in the hours to master it. Even Holiday Inn lounge acts now tour with backing tracks, vocals taken from their demos, putting more visual than vocal responsibility on singers; turntablists may have gotten a certificate from any number of DJ schools, but it likely took less than a month of once-a-week classes to attain it, and virtuosity on synths has been suspect ever since sequencers were invented. The electric guitar, however, remains unique among contemporary pop-music instruments in that you have to know how to play the damn thing to get anywhere with it. And that may be its saving grace.

The electric guitar has eluded being captured and corralled by digital means, though not for lack of trying. Synth-guitar hybrids have been rolled out regularly over the years, seeking to reduce axe handling to what digital keyboards did with (or to) pianos and organs. All these at-

tempts have ultimately failed; the best they can do is sample played parts, but the nuance that a finger can bring to making a minor third into a major third is light years beyond any digitally induced *portamento*.

That's not to say that the electric guitar isn't capable of useful evolution. Some of its technical progressions have been as spectacular as they are practical: the locking nut let tremolo-arm dive bombs stay in tune, enabling an entire category of rock to dominate the charts in the 1980s. Some, unfortunately, are more regressive; the digitally self-tuning guitar just infantilizes the instrument's inherent complexity and undermines the notion that the electric guitar is something you have to master, not that you point a remote at like you're getting ready to watch *Game of Thrones*.

“The electric guitar has eluded being captured and corralled by digital means, though not for lack of trying.”

Then there's electric guitar design, which is tethered to little more than the imagination. The internet abounds with lists of striking electric guitars, restrained only by the need to actually make some noise and to be visually outrageous. Some personal favorites are Thunder Eagle Guitars' Villanizer Steampunk Guitar, a Rhodes Jackson V as though seen through the prism of Fritz Lang; an AK-47 assault rifle converted into a guitar by Colombian musician and activist Cesar Lopez, to raise awareness of violence through the repurposing of rifles that had been used in conflict; and the Zoybar TOR, the first guitar made using a 3D printer. Only Elton John and a piano in the same room come close.

So, it may be a while before the electric guitar comes back. But it can, if the emphasis is put on the correct aspects, and no one tries to attach a keyboard to it. Guitars can be hard to play masterfully, but they are meant to be mastered by humans, not conquered by simple GUIs. At a time when hit records are being made on laptops using commercially available loops, that can mean a lot in the long run. **MMA**



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